

DRAMATIC MIRROR



IRENE TAMS
Starred in "Entanglement"

ROAD SHOWS—DATES AHEAD—VAUDEVILLE VOLLEYS

Adolph Zukor presents
Marguerite CLARK

in
**"Mrs. Wiggs of the
Cabbage Patch"**
A Paramount Picture

Founded on the novel by Alice Hegan Rice, and the dramatization by Anne
Crawford Flexner. Scenario by Eve Unsell. Directed by Hugh Ford.

A STORY OF STORIES

A tale that the whole world has wept
and laughed over

A tremendous seller as a novel

An instant success as a play

A triumph for Marguerite Clark in
a Paramount Motion Picture



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CHAS. B. MILLER Secy. General
NEW YORK



THE MIRROR

LOUIS R. REID,

Managing Editor

BRTAIN, or rather that part of it that thrives on sensations, is upset over rumors of a contemplated invasion of American film producers armed with \$5,000,000 or more for the purpose of establishing 200 super-picture houses. Of course, such reports are the merest—the English have a good word—swank. The sensible portion of the British public realizes fully that the American magnates can earn considerably more with picture houses here than in England, and with less risk and with much less labor. It therefore refuses to sound the death knell of the British exhibitor. It only advises him to extend his business diligently by providing the best of entertainment—and this "best" will be proof always against the keenest competition.

WHILE Wall Street has been conjecturing as to William G. McAdoo's plans Hollywood, Cal., capital of Celluloidia, obtains front page newspaper space with an announcement that the former Secretary of the Treasury will locate there—to advise Douglas and Charlie and Mary and Bill and David in matters of money and perhaps a little art. All of which proves that the motion picture industry is advancing steadily in its attraction of captains of industry and politics.

DALY'S THEATER was almost restored to the Broadway landscape last week through the efforts of George C. Tyler to obtain a playhouse for "Tillie." The Mennonite comedy was forced by the exigencies of Rialto bookings to vacate the Miller. Daly's was under consideration, but the theater had become too grimy and dilapidated for immediate occupancy, and the quest was pursued in other directions. The sentimentalists of Broadway—and there are a few left—should bring the name of Daly back to its former prominence.

PARTICULARLY welcome is the possibility that the hat check pirate will be taxed for his operations upon the high seas of amusement. If Alderman Smith has his way the relentless successors of Captain Kidd will be required to pay a license fee of \$25 a year for the privilege of holding such a concession as that of guarding hats and coats. Alderman Smith, if successful, will have the gratitude of an easy-going public. He will be among the great Smiths of history.

SMITHS, it appears, are more and more in the limelight. Only the other day Albert E. Smith, president of Vitagraph, wrote to Alfred E. Smith, Governor of New York, concerning certain welcoming festivities to Woodrow Wilson upon his return to America. Albert E. is heading a movement to have the Governor invite President Wilson to come back by way of New York City and be the first citizen officially to pass under the Arch of Triumph. When Smiths organize and co-operate there can be no failure worth recording.

DE WOLF HOPPER has joined the "Old Bill" club, and will head the Chicago company of "The Better 'Ole." This character comedy of the trenches is doing as much for some actors as the one-step did for the stiffened gallants of fifty during the dance craze. It has revived their pep, and

Britain Has No Cause to Fear American Film Invasion—What! Hat Check Boys to Be Taxed?—McAdoo Joins Hollywood Colony and Thereby Jolts Wall Street

given a fresh impetus to their art. The other members of the club, in addition to Charles Coburn, are James K. Hackett, Maclyn Arbuckle and Edmund Gurney.

MRS. VERNON CASTLE is back from London prepared either to dance for the ladies and gentlemen or pose for the directors of the cinema. She has brought with her a final denial of the rumor that she was engaged to marry young Tom Powers, late of musical comedy and later of the army. Mrs. Castle has no immediate intention of marrying any one.

WHICH brings to mind a second matrimonial rumor that has come floating in on an off-sea breeze the last few weeks, the same being a report that the American colony in London has been excited over somebody's statement that Elsie Janis was about to marry Paul Rainey, the hunter of big game, and a popular boy abroad. This, too, has been denied more or less strenuously.

THE fact that the late Nat Goodwin played a leading part in a comedy called "Why Marry?" the season before he died has given many a newspaper paragrapher a chance to tickle his readers with his wit. But it was a fine thing for Goodwin—that part. It was a good part, and he played it with all his old skill, thus stirring the memory of his old admirers and bearing them out in their contention that he was, in his day, one of the best of American comedians. His passing is to be regretted, but he had lived his life to the full and he was through. Handicapped as he would have been by the loss of his eye, life held little of promise for him.

JOHAN L. GOLDEN isn't going to allow his partner, Winchell Smith, to enjoy a unique vacation. Smith, who is taking his holiday at Palm Beach, has been having an easy time of it by reading over a trunk full of plays which he took with him. Not to be cheated out of this leisurely entertainment Golden will join him next week. At which time they will decide on three new plays for their next Broadway activities.

NEWs of Novelli's death recalls an incident connected with this famous actor's tour in America. While in the United States he became interested in a blank verse drama on "Dante," written by Mrs. Heloise Durant Rose. Novelli had an Italian prose translation made of the play, and in November, 1908, produced the "Dante" drama at Verona, Italy, with incidental music by Mascagni. It was said this was the first American play to be staged in Italy.

IT is the belief of the Department of Labor that one of the most effective means of solving the unemployment situation is to encourage building construction. It is particularly alive to the possibilities of new picture houses—and why not since there is a new company or a new star in the field every week. Therefore the Department suggests that if any motion picture exhibitors have an intention of building new theaters or additions to those they now control it would be a patriotic service on their part to start in doing so immediately.

DRAMATIC MIRROR

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LIMELIGHT LURES



Ethel Stanard and Alphonse Ethier, a loving
bridal couple in "Keep It to Yourself"



"East is West." A fact proved by Fay Bainter,
Lester Lonergan and Forrest Winant



Cyril Keightley comes
to the aid of Estelle
Winwood in "A Little
Journey"

Six girls who
might be
classified as
"regular fel-
lows" of
Broadway.
They frolic
in "The
Canary"



And here are thirteen
"Melting of Molly" maidens



STAGE STARS WHO MADE GOOD ON SCREEN

BY KENNETH MACGOWAN

**Pictorial Quality, Adaptability, Luck
and Proper Exploitation Necessary for
Genuine Success**

FOUR years ago that would have been an impossible title. Almost an inconceivable one. For then it was that Lillian Walker, John Bunny, Arthur Johnson and Kathleen Williams flourished, and Longacre wisecracked gravely opined that Sarah Bernhardt had ruined her career by appearing on the screen. Minor actors felt that they had burned their bridges when they entered the film stock companies of those hoary days, and stars contemplated the chilly plunge only as a desperate way of dodging bankruptcy.

Three years ago the title would have read, "Stage Stars Who Have Flivvered in the Movies." For the pioneer work of Paramount and Triangle in introducing the stage celebrity to the screen was chiefly notable for croppers like De Wolf Hopper, Anna Held, Fritzi Scheff, Cyril Maude, Sir Herbert Tree and Eddie Foy. It brought us Fairbanks and Farrar. It established the movies as a respectable place to make a fortune. It broke the ice. But most of the stars produced in the process had those humorously distressing aspects which usually accompany the operation of fracturing that frigid material.

Many Players Lured by Screen

THE next age was the age of the great exodus, and its motto was: "— has at last succumbed to the lure of the screen." And how fast they fell! Ethel Barrymore, Holbrook Blinn, Mary Garden, Jane Cowl, Irene Castle, E. H. Sothern, Elsie Ferguson, and a host of others.

Who indeed are left? Maude Adams, Otis Skinner, Laurette Taylor and Louis Mann. And of these, Otis Skinner once signed with Herbert Brenon; Laurette Taylor merely awaits a million for herself and "Peg," while Louis Mann ought to have fallen long ago—by his own test.

No Surrender for Louis Mann

FOR I remember a squabble over the movies versus the drama, held before the Philadelphia Drama League, in which Louis Mann set up a most amazing criterion of the stage's power. Abusing with the bitterest venom the screen and those members of the Lambs Club who strayed into the alien fold, Louis Mann announced that never, never, never would he descend to the level of the moving picture until it could do a certain thing that the stage could do. And he called for lights and put his face through a silent evolution from tear-stricken terror to Arbuckleian mirth. All in the sublimely innocent belief that this pantomime was the essence of the speaking stage. Perhaps since then he has seen a close-up or two on the 30-foot screen of the Rialto.

The test of the screen is, after all, the picture. And the test of screen artist, whether he comes from Broadway footlights or some Los Angeles high school, is the picturesque. Not the bizarre or the startling, but the thing that has pictorial quality, beauty or sensitiveness of face and of feature, grace of pose, or vigor of action. We talk a great deal of the blond ringlets and the handsome jaw as the rule and quintessence of screen art; but what has made the fame and following of Mary Pickford, Mae Marsh, Bessie Love, Ethel Clayton, Charles Ray, Robert Harron—not to mention Charlie Chaplin? Is it beauty or is it a pictorial personality added to a sensitive command of the features which makes every one of them as effective in pathos as in comedy.

The stage-trained artist can possess these things, of course. And if he does possess them he can give them to the new pub-

lic with even more swiftness and sureness than the wholly screen-bred actor. The success of Fairbanks is near enough for us to remember how instantly his characteristic talents registered success on the screen. The debuts of Hart, Marguerite Clark,

Pauline Frederick, Sydney Drew, Alice Brady, Robert Warwick, William Farnum and Lionel Barrymore are so deep in the past that we have almost forgotten that these were established stage players before they trod the silver sheet; and few remember the beginnings of Gladys Hulette and Mary Miles Minter as child actresses on Broadway. Yet all these players presented on the stage the same qualities—plus voice—which won them stardom on the screen.

Factors in Failure on Film

JUST what has brought screen failure to many stage stars is not so simple. Sometimes it has been physical—an ugly, inexpressive face, or a handsome, inexpressive face—things that matter little on the stage beside a beautiful, thrilling voice. But far more often it has been spiritual. Condescension and contempt have cost many a stage star success and re-engagements.

There have been failures—or half successes—of stage stars which can be charged more justly to the movies themselves—to managerial misjudgment, direct blundering, stupid and misfit stories, miserable exploitation. I recall at the moment two cases which, though far from failures, surely demonstrated an inability of producers to analyze and exploit properly splendid screen personalities. It happens that both these stars are going back to the movies in the next few months to try conclusions again. They are H. B. Warner and Marie Doro.

Marie Doro's Great Appeal

MISS DORO has what is easily the most appealing and sensitively beautiful face on the stage. Her cheeks seem made for the play of shadows. Her eyes are infinitely wistful. The fact that very few patrons of the movies carried these impressions away with them can be laid to just one thing—stupid stories and poor direction. With Herbert Brenon it ought to be another matter.

As for Warner, my own opinion is that when Ince let him go after the making of those excellent but by no means startling films, "The Raiders," "The Market of Vain Desire," "Shell 43," "The Beggar of Cawnoore," Ince lost another Hart. Something more than a Hart, perhaps, for in these films and in that crude yarn, "God's Man," anyone with half an eye could see a picturesqueness of pose, a charm of silhouette in Warner which almost no screen actor possesses. And this in addition to a lean face full of that thing irresistible with women—the ascetic.

Vogue of Stage Star Permanent

THE vogue of the stage star in the movies will never die. Individual success will continue to rest on the adaptability of the player to the new medium and his luck in securing the right sort of scenarios and direction. But so long as the ten-cent public of the movies is curious to see the two-dollar celebrity of Broadway, and so long as a famous name is the only advertising value that producer and public can gamble on, the artist of the voice will be the artist of the picture. And if the artist of the voice genuinely loves the picture he will give the simon-pure studio product a very lively run for his not inconsiderable money.

THE PLAY WORLD AND ITS PEOPLE

NOTED STARS SERVE COUNTRY AS SECRET SERVICE AGENTS

**More Than 100 Actors Aid U. S. in Uncovering
German Propaganda, Arresting Slackers and
Stopping Sale of Liquor to Soldiers**

MORE than 100 of the best-known actors on the American stage were engaged in secret service work for the United States Government during the war. Now that the war is over, an outline of the results of their work can be made known, but the authorities are not yet ready to reveal their identities.

This body of prominent stars who did their bit unknown even to their closest friends was known as the National Actors' Intelligence Division of the American Protective League. It was formed as the result of a conversation between a well-known actor and Federal Judge Landis in Chicago. The actor outlined the scheme and Judge Landis arranged a meeting with Hinton Claybaugh, Department of Justice agent in Chicago. A conference in Washington followed and the division was formed.

George M. Cohan donated offices on the sixth floor of the Cohan and Harris Theater, and the Actors' Equity Association supplied the necessary furniture. The definite details of the plan were formulated by fifteen actors at a meeting at the Hotel Claridge, and the work was begun. As the result of their efforts the actor-detectives have received many letters of congratulation and thanks from the heads of federal departments.

The members of the division, according to the official reports, handled 1,025 jobs bearing upon cases of desertion, slackers, pro-German propaganda, sedition, selling liquor to soldiers and other violations of Federal law.

The division was self-supporting and, at the closing of its offices, had in its treasury a considerable surplus which was turned over to a fund for wounded soldiers.

URGE THAT BENEFITS BOOST ACTORS' FUND

**Players and Managers Start
Campaign to Aid Cause
By Sharing Benefits**

Actors as well as the entire amusement world will in the near future refuse to appear at charity benefits of any nature unless ten per cent. of the gross receipts are donated to the Actors' Fund, if present plans carry.

The movement is now being vigorously campaigned by the Actors' Fund president, Daniel Frohman, and E. F. Albee, Marc Klaw, Marcus Loew, Arthur Hammerstein and the Lambs Club have promptly come forward to express their approval. The Actor's Equity Association at its council meeting, Jan. 28, passed the following resolution:

"That the members of the A. E. A. be notified at the first available opportunity that they are not to play in any public benefit unless 10 per cent. of the gross receipts thereof be given to the Actors' Fund, and that Mr. Daniel Frohman be asked to summon a special meeting representative of all theatrical affiliations, clubs, etc., to endorse this ruling and to put it into force as soon as possible."

Sailors Will Give Show for President Wilson

On the return trip of President Wilson, the sailors of the George Washington are planning a treat for him in the nature of a musical "girly" show which they will give under the direction of Philip Dunning, formerly stage director for the Shuberts and producer of "Biff-Bang." The show is called "Every-sailor," and was originally written by Mr. Dunning for the Mexican-Chinese Peace Commission and given before that body successfully.

New Maeterlinck Drama Seen Here Soon

"A Burgomaster of Belgium," a new play by Maurice Maeterlinck, is to have its first presentation in this country next month. The play is being brought to America by W. R. MacDonald, a Boston theatrical manager who has been in France as Paris manager of the Community Motion Picture Bureau.

The cast of players selected by Mr. MacDonald is made up of American and English actors who have seen war service. They are now on their way to New York.

"A Burgomaster of Belgium" is the only play written by Maeterlinck dealing with the war.

Will Present Plays for Catholic Audiences

George Damroth has organized the Parish Theater Players for the purpose of presenting plays at the various Catholic parish halls. A repertoire plan is being used, and when a parish can support the company more than one day, the play will be changed daily. A few of the plays ready for production are "The Holy City," "Peg o' the Pans," "Miss Erin" and "Love's Young Dream."

Ruth Hall, a well known stock leading woman, has been engaged to do leads. The company will play New York City and the suburbs and later will tour the State. After Lent companies on the same plan as this will tour each of the Eastern States.

Circuses Plan Big Season

The circuses and carnivals are all making great preparations for a big business this season. New shows of all kinds are being gotten in shape to take to the road as soon as the bluebirds begin to sing in the spring.

URGES GOVERNOR TO BEFRIEND STAGE

**Rachel Crothers Asks Execu-
tive's Aid in Combating
Harmful Legislation**

Gov. Alfred E. Smith of New York, has been asked by Rachel Crothers, the playwright and president of the Stage Woman's War Relief, to take an interest in the movement started in New York to combat Federal, State or municipal legislation designed to interfere with the legitimate freedom of the stage and the management of theaters throughout the country.

As the president of the Stage Women's War Relief, Miss Crothers is virtually the spokesman of the entire theatrical profession, both the men and women of the stage and the writers for the stage.

The recently defeated twenty per cent tax on theater tickets, the proposed Sunday closing bill and the bill introduced in the New York Legislature by Assemblyman Hamill, which is intended to regulate the performances and the programs of advertised attractions, are some of the more recent instances of legislation that will tend to upset the theatrical business, and which have elicited the protest of the theatrical profession.

IS THAT SO!

Ralph Hera has been added to the programme for "Monte Cristo, Jr.," the musical extravaganza which will be seen at the Winter Garden on Feb. 12.

Galwey Herbert, who was overseas with the Canadian Engineers, has been engaged to play in "Seven Days' Leave."

Elise Bartlett has been engaged by Oliver Morosco for a role in "Please Get Married," a farce which has opened in Washington and will soon be seen here.

Percy Shelley Plunkett is the author of a comedy, "The Awakening of Jones," which was produced by the Corpus Christi Dramatic Club in Philadelphia on Feb. 7.

Frank Priest, for many years manager of the Shubert Theater at St. Paul, has resigned, and T. B. McCormick, former resident manager of Jacob Litt's Grand, has succeeded him.

Mabel Withee has joined the cast of "Little Simplicity" at the Forty-fourth Street Theater.

Jean Acker has been engaged by the Shuberts for an important role in "The Dancer," shortly to be produced.

Katherine Gray has succeeded Katherine Emmet as Mme. Savieres in "The Marquis de Priola." Miss Emmet has been called to California by the illness of her mother.

Stuart Walker delivered an address in Philadelphia Tuesday before the Philadelphia Drama League on the subject of "Drama and the Modern Theater."

Frances Starr is playing a new role in addition to the one in "Tiger, Tiger." It is the part of the little postmistress at the Red Cross shop on Fifth Avenue.

ACTORS' EQUITY

Members of the A. E. A. Are Most Enthusiastically Urged to Immediately Send Reliable Address to the Office of the Association



The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, Feb. 4, 1919. The following members were present:

Messrs. Bruce McRae (presiding), Stewart Wise, Cope, de Cordoba, and Steven-Jon.

New members: (all through New York Office)—Jessie Brink, Joseph Cawthorn, Beatrice Collett, George Egan, Ted F. Griffin, Ruth Hammond, Billy Leicester, Douglas MacPherson, Mrs. Maggie Meredith, J. Francis O'Reilly, Mme. Olga Petrova, Lottie Salisbury, Frank B. Seay, Margaret Spooner Seay, Georgiana B. Such, and Valerie Valaire.

The old adage, "Be just before you are generous," is one we wish some of the managers would take to heart. Here is an example: A certain company laid off two days before Christmas and the management did not deduct for same. However, we then had a claim against the same firm for a week's salary for another company for services actually rendered. Of course, it was very pleasant for those who received more than was due them, but how about the others who are still waiting?

On Friday came up for arbitration the case of the members of the "Some One in the House" company against George Tyler. The claim was for payment for two weeks' extra rehearsals and all were armed with the Equity contract. It did not take the arbitrators long to decide that the actors were entitled to the full amount of their claim.

On Monday another arbitration took place: the members of "The Copperhead" company vs. John D. Williams, also for payment for two extra weeks of rehearsals, but in this instance no single member had a contract. Therefore the decision of the board was exactly the reverse.

Here is a wonderful example of the absolute necessity of every one insisting upon receiving the contract before the end of the first week of rehearsals. We have been preaching this for years and trust that in time it will have sunk into the consciousness of every member.

In the above cited cases, all had exactly the same grievance, but those only who had obtained contracts will receive their money.

To prevent misapprehension it should be distinctly understood that the arbitrators chosen are always independent people who can be relied upon to judge impartially.

Lillian Russell has kindly consented to join the Advisory Board of the Council.

Counsellor Donald Brian has already given his services at eighty-one benefits this season.

There will be a special meeting in Chicago at 3 P.M. on Feb. 14 in the Louis Sixteenth Parlor of the Hotel Sherman. All members are requested to attend and bring with them those who should be informed as to the doings, aims and purposes of the A. E. A. Many of the members of the Council are at present playing there and a program has been arranged.

"MISS NELLY OF N'ORLEANS"

Mrs. Fiske Revels in Character of Southern Belle of Other Days

The public that holds Minnie Mad-dern Fiske in high esteem is a loyal public and numerous. It was out in force at the Henry Miller Theater Tuesday night to give her welcome.

She has come back to New York for an early spring season in "Miss Nelly of N'Orleans," a new comedy by Laurence Eyre, who wrote "Things That Count" some seasons back, and has a nice feeling for the sentimental episodes of comedy-drama.

In the new play Mrs. Fiske is a proud representative of the old Louisiana that George W. Cable delights in weaving stories around; a headstrong belle of other days who has lived for twenty years in Paris and come home to straighten out the love affairs of her young niece.

Niece, Miss Nelly discovers, is about to engage herself to the son of the man who once loved her, a proud and handsome Creole who had suspected her of a serious flirtation with another and left her without giving her a chance to explain. Now he refuses to let his son form an alliance with any member of the same family, and it is to humble this stubborn person that Miss Nelly concocts the conspiracy that forms the basis of the play. She is prepared to love the son herself; threatens to marry him, pretends to elope with him and finally completes both his romance and hers.

It is a character nicely fitted to Mrs. Fiske's gift for comedy and she revels in it. If, in the reveling, she rather sacrifices the romantic values it is because romance of itself has never appealed strongly to her. She is happiest in the expression of those odd phases of character which give freest play to her imagination, and to those abrupt flashes of satire in which both she and her audiences delight. She commands a charming irresponsibility in this simple story of old N'Orleans and plays all her scenes delightfully.

The cast is excellent. Hamilton Revell is the older and Georges Renavent the younger lover, the one still impassioned though dignified by age, the other youthfully impulsive and unreasoning. Both are finished characterizations. Irene Haisman is prettily impetuous as the niece, Frederic Burt a forceful and manly representative of the church and Zola Talma a fiery and effective young quadron drawn into Miss Nelly's conspiracy. Small parts are well played by Joseph Dunn, Eva Benton and Doris Moore.

There is but one set, and that one a handsome garden interior provided by Homer Emens. Cohan and Harris are the managers and Harrison Grey Fiske staged the play.

BURNS MANTLE.

DUNSANAY PLAYS

Effective Revival of Impressive Dramas

Lord Dunsanay is the Pied Piper of the present day theater world. He plays upon his imagination and we, the children of earth, follow him where he will. But we return, for-

tunately, since it is something of a strain, both physical and mental, to dwell in his other and various worlds. Impending doom seems always at hand.

The art of Dunsanay, as every one knows who knows Dunsanay, is the ability to express in terms of exquisite lyrical poetry the fruits of his fantastic imagination. But a casual person, even such as a theatrical reporter, can get too much of art, and three plays by Dunsanay produced in one evening is somewhat of an oversupply. The three plays of the Irish poet produced at the Punch and Judy by Stuart Walker needs a far more refreshing contrast than the short "interlude" furnished by "The Very Naked Boy."

"The Gods of the Mountain," "The Golden Doom" and "King Argimenes and the Unknown Warrior" have been reviewed at length, in these pages before. The new angles on the present revival of the plays are the changes in cast.

"The Golden Doom," with which the program begins, is a remarkable satire on the emptiness of power, in which a child of a soldier has innocently caused the humiliation of a monarch. McKay Morris gave a pleasing performance of the king, and George Gaul was effective as the prophet.

"King Argimenes and the Unknown Warrior" seems to contain the greatest appeal for the casual theater-goer. It is a striking picture of barbaric realism and contains many of the ironical epigrams Dunsanay followers have come to expect. This story of the king in slavery who wins back his manhood and exalted position with a sword found by chance while digging the garden for the monarch who vanquished him is subjected with passion and has a deep human note. Excellent acting was done here by McKay Morris as Argimenes and Zarb, a slave born of slaves.

"The Gods of the Mountain" is frequently said to be Dunsanay's masterpiece, especially by members of the Dunsanay cult. Those persons must have forgotten "A Night at an Inn." Even at that it is a great play, and great plays are, strangely few and far between. It tells of the doom that comes to seven beggars who impersonate gods. It is skilfully conceived, built up with remarkable craftsmanship and above all is of most fertile imagination. In the chief roles were George Gaul as the beggar leader, McKay Morris and Margaret Mower.

Fritz Tidden.

"Propinquity," New Comedy, Seen Here Soon

"Propinquity," a new comedy by George D. Parker, husband of Kathleen Macdonnell, has been acquired by the Scibilia Theatrical Enterprises through the American Play Company, and will be produced immediately after that concern stages "Penny Wise."

"ROBIN HOOD"

American Singers Win Success in De Koven Opera

"Robin Hood," that melodious and perennially youthful opera comique of thirty years ago, is being given a fitting and enthusiastically received revival by the Society of American Singers at the Park Theater this week. The tuneful score of Reginald DeKoven has lost none of its charm with the passing of time, and its presentation by the excellent cast assigned by William Wade Hinshaw is upholding the best traditions of the famous Bostonians, according to those who remember.

Orville Harrold and Craig Campbell, alternating in the title-role, are giving noteworthy performances. James Stevens as Little John, Herbert Waterous as Will Scarlet, and Cora Tracy as Alan-a-Dale score with similar force. William Danforth is highly amusing as the Sheriff of Nottingham, squeezing enough new material into his lines to bridge the gap of thirty years. Anne Bussett as Maid Marian is pleasing, and Gladys Caldwell is a winsome Annabel. The remainder of the cast is fully up to this standard.

All of the old-time favorites are sung with the same success that has greeted them in past years—*Brown October Ale*, the tinkers' chorus, the armorer's song, and *O Promise Me*. Without doubt, "Robin Hood" is one of the best of the American Singers' achievements.

GRAY.

Irene Tams with Triangle

Irene Tams has just signed a contract with Triangle, using for her first scenario "Taxi," the *Cosmopolitan* serial story, to be shared in starring honors with Taylor Holmes.

"The part smacks of the ingenue, which is not my favorite style," she commented, not at all dismayed because she did not have a role carpentered to her exact liking. "All an ingenue does is to smile and pout. I want to act—not vampires—but big dramatic parts. Granting that I am a trifle brief of stature, it should not prevent me playing women who do things."

Miss Tams is a fun-loving young girl with outdoor tastes in the scattered moments stolen from studio work. Also she is practical. She knows the value of clothes to an actress' popularity. Therefore she buys many.

Influenza Closes Theaters in Australia

The outbreak of an influenza epidemic has resulted in the closing of all theaters in Australia, according to a cable message received by E. J. Tate, the Australian theatrical manager now in New York. The message also announced the death in New Zealand of Gerald Hanson of the "Peg o' My Heart" company.

Among the recent New York successes now in Australia are "Friendly Enemies," and "Going Up."

"DARK ROSALEEN"

New Belasco Comedy Is Rare Character Portrayal

In the presence of David Belasco himself, "Dark Rosaleen," the newest Belasco production, was given its initial performance at the Majestic Theater, Buffalo, Feb. 3.

"Dark Rosaleen" is a chronicle of Irish village life by W.D. Hepenstall and Whitford Kane.

The plot revolves about the final issue of a horse race on St. Patrick's Day, and "Dark Rosaleen" is the horse that is to run to the joy or the undoing of two ardent lovers.

Mr. Belasco has brought together a cast of superlative excellence and each individual member calls for special commendation.

Being true to life, the dominating feature is the love of a man for a maid, and a most adorable maid she is in the person of Eileen Huban, who, as Moya McKillop, has won the devotion of Corny Donagh, a role played by Henry Duffey, with a fine sensitive regard for its demands.

Each of these young people having fathers who are rival storekeepers, and Moya's father having come to evil days through the machinations of an enemy, things look dark, but Moya's quick wit saves the situation, aided by faithful "Dark Rosaleen."

Beryl Mercer, the indomitable Kitty McCabe contributes a large share of the success of the comedy, as does John Daly Murphy, who offers some rare character work as Tim Duffy.

John Carmody, as the blind fiddler, Rory, is a classic, and Walter Edwin as the irascible Donagh, father of Corny and Martin, the latter back from America with ideas of his own, and Burton Churchill, as McKillop, who fears nothing in the shape of a Donagh, are among the other splendid portrayals.

The comedy is staged with all the realism that one looks for in a Belasco production, and the incidental music was a special feature.

Death of Nat C. Goodwin

Nat C. Goodwin, one of this country's best known actors, died at the Claridge Hotel, New York, Jan. 31. He had not been in good health since an operation was made for removing his right eye, which fact was given out for purposes of the stage as only a temporary ailment. He was forced to leave the "Why Marry" Company at Philadelphia on Jan. 26 and come to New York for medical treatment, which was thought at that time would require only a few days.

Mr. Goodwin was born in Boston, July 25, 1857. Starting in humble parts at the Howard Athenaeum of that city, he in a few years worked himself up to a conspicuous position on the American stage. His first New York appearance was in a vaudeville sketch at Tony Pastor's Broadway Theater, and his London debut was in "Gold Mine" at the Gaiety Theater. The range of his parts ran the entire gamut of dramatic construction. His greatest ambition was to play Shakespeare and he made productions of "The Merchant of Venice" and "A Midsummer Night's Dream," but Shylock and Bottom did not bring him the fame he received in modern roles.

Anything You Want to Buy or Sell?
THE MARKET PLACE
On Page 237 Will Do It For You

WHAT THE SHOWS ARE DOING ON THE ROAD

Albany

HARMANUS BLEECKER HALL reopened this week with "Take It From Me"—a delightful performance and filled the house Monday, Tuesday and Wednesday. "Please, Get Married" was a scream and attracted large audiences. "The Wanderer" opened Feb. 3 for three nights. HERRICK.

Allentown, Pa.

LYRIC—Marie Cahill in "Just Around the Corner" proved a good drawing card. "Oh, Lady, Lady," finished the week to packed houses. "Leave It to Jane" and "Charley's Aunt" did big business with three-night stands.

F. L. SHOTWELL.

Buffalo

TECK—"Everyman's Castle," with Robert Edeson and Wilton Lackaye, played to capacity business week of Feb. 3. "Seven Days' Leave," week of Feb. 10.

MAJESTIC—"Dark Rosaleen" opened Feb. 3 before a distinguished audience, including David Belasco. Capacity business. "Flo Flo" week of Feb. 10. CHARLES B. TAYLOR.

Cincinnati

GRAND—"Fiddlers Three," featuring Tavi Belge and Louise Groody, played to big houses week of Jan. 27. Otis Skinner in "The Honor of the Family," week Feb. 3.

LYRIC—Stuart Walker's production of Booth Tarkington's "Seventeen," returned for a good week, Jan. 27. Lionel Barrymore in "The Copperhead," Feb. 3. GOLDENBURG.

Cleveland

OPERA HOUSE—"Penrod," week of Feb. 3, drew capacity houses. Splendid entertainment.

COLONIAL—"Maytime," week of Feb. 3, proved a sensational success. Original cast packed the house at all performances. LOEB.

Columbus

HARTMAN—Jan. 30 and 31 and Feb. 1, Otis Skinner played to capacity business in "The Honor of the Family." L. ATWELL LANGLEY.

El Paso

TEXAS GRAND—For four nights commencing Jan. 27 "Have a Heart" played to packed houses. Feb. 7, 8 and 9, "You're in Love." SHELTON.

Fall River

ACADEMY OF MUSIC—"Oh, Boy!" was the attraction Feb. 4 and drew S. R. O. Excellent company, well staged production, fine performance. W. F. GEE.

Huntington, Ind.

HUNTINGTON—"The Bride Shop" to well filled houses Jan. 27 and 28. "Parlor, Bedroom and Bath" to capacity Jan. 31. "Odds and Ends" Feb. 7.

ISHORE S. MARX.

Indianapolis

MURAT—"She Walked in Her Sleep" opened a week's engagement to a good house Jan. 27-1, presented by an excellent company. Harry Lauder Feb. 7-8; "Seventeen" week Feb. 10.

ENGLISH'S—Otis Skinner was royally welcomed Jan. 27-29 in his

revival of "The Honor of the Family." Excellent support. "Pollyanna," here for the third time Jan. 30-1, was well received by good houses.

Lacrosse, Wis.

LA CROSSE—Jan. 29—"The Boomerang" played to packed houses.

Lincoln

OLIVER—"The Daughter of the Sun," Jan. 27, and "Mutt and Jeff in the Woolly West," Jan. 28, played to four good houses. The evening performance of "Mutt and Jeff" was entirely sold out.

Montreal

HIS MAJESTY'S—Feb. 3-8, "The Rainbow Girl" proved a most enjoyable entertainment, well staged and presented by a capable cast. Week of Feb. 10, "Man Who Came Back," Feb. 17, "Maytime."

W. A. TREMAYNE.

Newark, O.

AUDITORIUM—Jan. 22-24, "Hearts of the World," to capacity; Jan. 26, "Parlor, Bedroom and Bath," capacity; Jan. 30, "The Million Dollar Dolls"; big hit.

BESSIE FOWLER.

Northampton

ACADEMY—Cyril Maude and Laura Hope Crews in "The Saving Grace" did a capacity business Jan. 30.

BREWSTER.

Philadelphia

ADELPHI—"Why Marry." The death of Nat C. Goodwin, who was starring in this production, will not interfere with its continuance, since Mr. Goodwin never appeared in the play in Philadelphia.

BROAD—"The Better 'Ole." A notable change in the cast appears this week when the role of Bert is

played by Percival Knight.

CHESTNUT STREET OPERA HOUSE—"Oh, Mamma!" in its final week, and to be succeeded by the "Passing Show of 1918."

FORREST—"Going Up," to big business.

GARRICK—"Tailor-made Man," playing to big business.

SHUBERT—"Oh, Look," featuring the Dolly Sisters and Harry Fox, given its first Philadelphia presentation.

LYRIC—"Friendly Enemies" continues its successful run. COHEN.

St. Paul

METROPOLITAN—"Three Faces East" did the biggest week's business of the season, Jan. 19-25. "Mutt and Jeff," Jan. 26 to Feb. 1; and "The Man Who Came Back," Feb. 2-8, played to good houses.

JOSEPH P. PEISTER.

San Francisco

COLUMBIA offered on Jan. 27, the picture, "Ravished Armenia," Feb. 3, Alexandra Carlisle in "The Country Cousin."

CURRAN—S. R. O. business with Kolb & Dill, in "As You Were," Feb. 10 the San Carlo Opera Company.

A. T. BARNETT.

Toronto

ROYAL ALEXANDRA—Jan. 27-Feb. 1—"Everyman's Castle," with Robert Edeson and Wilton Lackaye, played to crowded houses.

DANTREE.

Courtenay and Wise for "Master Thief"

Oliver Morosco has accepted a play called "The Master Thief," by Edward E. Rose, who made Peter B. Kyne's "Cappy Ricks" stories into the comedy of that name. The new play is based on Richard Washburn Child's "Paymaster" stories. Mr. Morosco intends to have William Courtenay and Tom Wise play in it two seasons hence.

THE BROADWAY TIME TABLE

FOR WEEK ENDING FEBRUARY 15

Theater	Play	What It Is	No. of Times
Astor	East Is West	Gay bainter in a congenial role	62
Belasco	Tiger, Tiger	Sex problem play presented interestingly	114
Belmont	The Little Brother	Racial conflict	90
Bijou	Sleeping Partners	Delightful froth	153
Booth	The Woman in Room 13	Excellent mystery melodrama	39
Broadhurst	The Melting of Molly	Play with music that is tuneful	57
Casino	Sometime	Ed. Wynn wins a laugh a minute	168
Central	Somebody's Sweetheart	Marks the success of a new comedian	64
Geo. M. Cohan	A Prince There Was	G. M. Cohan's return to stage	63
Cohan and Harris	Three Faces East	Suspense, suspense, suspense	210
Comedy	The Climax	Revel of former success	37
Cort.	The Better 'Ole	Bill, Bert and Alf in the flesh	140
Criterion	Three Wise Fools	Has a certain amount of whimsy	127
Eltinge	Up In Mabel's Room	A chemist causes all the trouble	37
Empire	Dear Brutus	Barrie gives people "a second chance"	66
44th Street	Little Simplicity	Above the average musical comedy	123
48th Street	The Net	To be reviewed	8
French	French Players	Copeau's repertory company	147
Fulton	The Riddle: Woman	Kalish in continental domestic drama	128
Gaiety	Lightnin'	Frank Bacon's triumph	204
Globe	The Canary	Girls, music and comedy	123
Greenwich Village	Hobohemia	To be reviewed	9
Harris	The Invisible Fox	Deals with the occult	55
Hippodrome	Everything	And a little bit more	181
Hudson	Friendly Enemies	A German-American discards his hyphen	315
Knickerbocker	Listen Lester	A bright musical comedy	60
Liberty	The Marquis de Priola	Striking picture of a defiant man	32
Longacre	Just Around the Corner	To be reviewed	154
Lyceum	Daddies	War orphans find parents	184
Lyric	The Unknown Purple	A highly colored melodrama	189
Maxine Elliott's	Tea for Three	Especially brilliant dialogue	173
Miller's	Mis' Nelly of N' Orleans	Reviewed in this issue	15
Morosco	Cappy Ricks	Dramatization of stories of same name	38
New Amsterdam	The Velvet Lady	Reviewed in this issue	16
Park	Robin Hood	Reviewed in this issue	187
Playhouse	Forever After	Sentimental to the nth degree	140
Plymouth	Redemption	John Barrymore in Tolstoi drama	96
Princess	Oh, My Dear	Latest product of the Oh, school	16
Punch and Judy	One Act Plays	Reviewed in this issue	96
Republic	Roads of Destiny	Florence Reed in O. Henry story	102
Selwyn	The Crowded Hour	Jane Court in war play	16
Shubert	Good Morning, Judge	To be reviewed	57
39th Street	Keep It To Yourself	Lively bridal suite farce	61
Vaudeville	The Little Journey	Regeneration by a train wreck	206
Winter Garden	Sinbad	Al Jolson and a picturesque show	206

OHIO CITIES TO GET NEW IDEA IN SHOWS

Clevelanders Plan Tabloid Musical Comedies to Tour State

It is reported that Kitts and Carrig, lessees of the Priscilla Theater, Cleveland, are preparing to launch a new policy whereby the larger cities of Ohio will be served with stock musical comedy tabloid productions, consisting of companies composed of nine or more principals and a dozen chorus girls. These productions, of which there are to be ten, are to appear for one month each, at a house which is controlled by the new circuit.

This form of entertainment has been in vogue at the Priscilla Theater all season, and has packed the house to overflowing.

Five acts of vaudeville are to be included with this show, so as to complete an evening's entertainment. Cleveland, Cincinnati, Dayton, Toledo and Youngstown have been cited as the first cities of the state to be invaded by the new organizations.

Henry Miller and Blanche Bates in "Moliere"

Henry Miller has begun rehearsals of "Moliere," a new play by Phillip Moeller, and will present it out of town in a few weeks, preceding the New York engagement. The production, reflecting the Louis XIV period, permits of especially artistic treatment and the notable company will include Henry Miller as Moliere, Blanche Bates as Madame de Montespan, and Holbrook Blinn as Louis XIV. The scenes of the three acts of the play are laid at the Palais Royale and the Louvre about 1670.

Marjorie Rambeau Starts New Play

Arthur Hopkins has put into rehearsal a new play by Leighton Graves Osmun, called "The Fortune Teller," which will open in New York the week of Feb. 24. By arrangement with A. H. Woods, Marjorie Rambeau will create the leading role, prior to fulfilling her London engagement.

William H. Crane to Play "Cappy Ricks"

A second company of "Cappy Ricks" is now being organized, and will be seen in Chicago. William H. Crane has received an offer to play the leading role.

Walker Whiteside to Play in London

Under the management of Walter Hast, Walker Whiteside will appear in London next summer in "The Little Brother," "The Melting Pot," and "Mr. Wu."

Ticket Licenses Held Up

Chicago theater ticket licenses for 1919 are still being held up and will not be issued until a decision on scalping is reached. All the theaters have applied for licenses and early action is looked for, as soon as the charges against the theaters are investigated.

Memorial to War Work

A movement has been started for a permanent memorial to the Stage Women's War Relief for its work during the war.

"PLEASE GET MARRIED"

New Morosco Farce Makes Schenectady Gasp

"Please Get Married," a three-act farce by James Cullen and Lewis Allen Brown, was presented by Oliver Morosco at the Van Curler Opera House, Schenectady, Jan. 28.

The story has to do with an attempted burglary and a marriage. Soapy Higgins, after an unsuccessful attempt to burglarize the Ashley bungalow, makes his escape, but Parson Smith, his accomplice, is forced to remain hidden on the premises. Muriel Ashley and Ferdinand Oliver Walton, anxious to be wedded, have the consent of her parents, but encounter opposition in the person of Robert Walton, Ferdinand's father. While attempting to make a getaway, Parson Smith is discovered by Mrs. Ashley, who mistakes him for Rev. Jenkins. A hasty marriage is arranged. The discovery is made later, after the couple have started on their honeymoon, that the marriage ceremony was not legally performed and then starts the chase to head off the couple.

Ernest Truax, of "Very Good Eddie" fame, did all that was asked of him by the authors as cleverly as it could possibly be done, but the material was too blue. Edith Taliaferro lent charm and grace to her role. She seems deserving of better things. A typically Moroscoish cast rendered excellent support.

Theatrical Man Purchases Boston Nationals

George W. Grant, theatrical man, acting for a syndicate, has bought the Boston National League Baseball Club from Arthur Wise and a group of Boston bankers. It is understood that Mr. Grant will act as president of the club. He is now in Boston making final arrangements for taking over the club. Mr. Grant is said to have financed several musical enterprises.

Special Company Presents Ibsen's "Ghosts"

A special performance of Ibsen's "Ghosts" was presented at the Longacre Theater Feb. 7 by a company assembled by Robert Whittier. Besides Mr. Whittier, the cast included Maud Hildyard, Helen Freeman, William Babcock and Augustin Duncan.

San Carlo Singers Score in Western Canada

The second visit of the San Carlo Grand Opera Company was the biggest event in Western Canada's theatrical season. Receipts for the five weeks' tour of the Western Canada circuit exceeded last year's figures, aggregating \$65,000.

"Chu Chin Chow" Has Big Season on Road

"Chu Chin Chow" is having a big season on the road, averaging about \$30,000 every week. The sale at the Auditorium in Chicago is enormous and the management expects four weeks of not less than \$50,000 a week.

"Hobohemia" Opens

"Hobohemia," the dramatization of Sinclair Lewis's story, will have its premiere Feb. 8 at the Greenwich Village Theater.

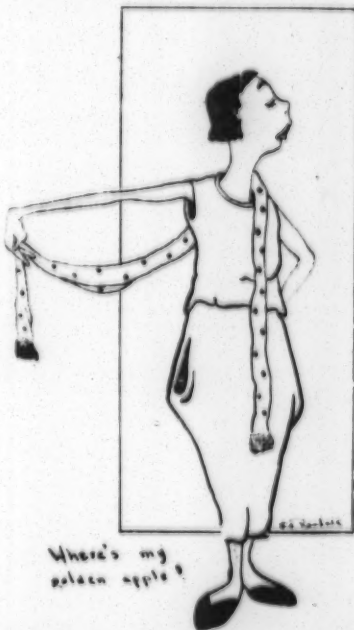


NO MAN'S LAND

By Mile-Relatto

THERE is no time like the present for doing those little acts of kindness that you have always been planning to do, and it seems that everyone in the profession is taking advantage of it. When the Knights of Columbus opened their hut on Times Square last week, professional women turned out in full force to welcome the small station of mercy to the "Great White Way," deeming it their special province and privilege. And in addition to making themselves useful as well as ornamental, they served the uniformed men with hot coffee, sandwiches, and all sorts and conditions of light refreshments. Among those who found time to run in after the show and do their share towards making the affair a festive one were Fay Bainter, Nora Bayes, Marjorie Rambeau, Jane Cowl, Frances Starr, Florence Reed and Patricia Collinge.

YES, Virginia Fox Brooks was there. So was Hazel Dawn, and Florence Moore, and Marjorie Bentley, and no end of others. Of course, "there" means the Chu Chin Chow hall which was held last week at the Hotel des Artistes. It was a contest of beauty, and the choice was a difficult one. It is no wonder the judges wore a worried and harassed expression in addition to the blue ribbons and red rosettes and silver stars which distinguished them as such. After all, the prize went to Ethel Hyde, who received the golden apple and was pronounced the Helen of the modern world.



herself in New York. She had had some stock experience; had appeared with Mme. Sarah Bernhardt in Chicago, and also with William Faversham and Maxine Elliott in "Lord and Lady Algy" in the same city.

Her first opportunity at fame was when she was cast for a small part in "The Voice of McConnell." She did her work so well that she was given something bigger, and, acquitting herself similarly well, was given a really important role in support of the Irish singer. Each change, naturally, meant substantial advancement, so Miss Williams decided to give herself a name that could not easily be forgotten. Being something of a psychologist and knowing that a name of two short words makes far more impression on its hearers than a three-unit name, Miss Williams became simply Mary Jepp.

MARIE DORO has gone and done it. She has sailed for Europe. She left yesterday for England, together with thirty hats, fifty gowns and twenty-five pairs of shoes.

VIOLET HEMING believes that a two hundredth performance is something that ought not to go by unheeded. So when, in the natural course of events, "Three Faces East" had another anniversary on its hands, Miss Heming decided to give a supper party. After going over her visiting list, she invited sixteen of her friends to sup with her, and the celebration was complete.

JULIETTE DAY is off marmosets for life. She has had one of her own, so she ought to know. She has even gone so far as to act with one. "But never again," says she. The other day a friend of hers dropped in to tea. She had golden hair, and fluffy curls and everything. Miss Day went out of the room in response to a telephone call. When she came back her friend was in tears, and the marmoset was sitting on the piano tearing the curls to pieces. Miss Day at first was speechless, but finally she burst out with, "Oh, My Dear!"

FROM all accounts the Dolly Sisters will be dancing their way into the hearts of Gothamites soon again, in less than a month's time, in fact. For, if all reports be true, they have put in an order for twin costumes in preparation for their reappearance here in "Oh, Look!"

FLORENCE NASH, the star of "Remnant," now playing at the Montauk Theater in Brooklyn, has discovered that her smile is such an asset in her drawing power as the little happy-go-lucky French street gamin in the comedy of love and laughter, that she has insured it for a million and a half dollars. The policy covers any damage by accident to Miss Nash's facial muscles. There is a clause which covers temporary smiling disability caused by such human ills as toothache. Under it, she gets 50 per cent. of the money she would earn if her smile were in fit condition.

"THE VELVET LADY"

Pleasing Musical Comedy Founded on Farce, "A Full House"

Though the delectable Velvet Lady of the title did not put in an appearance until fifteen minutes before the final curtain, there were enough pretty ladies of silks and satins in the cast to satisfy the most discriminating Sultan. Aside from the factor of personal pulchritude there are other ingredients of the new musical comedy at the New Amsterdam that combine in making the offering a pleasing entertainment.

To be specific, there was Victor Herbert with several tunes which, while they were not of his most inspired mood, were satisfyingly lulling and melodious. There was a plot—oh, yes, indeed—a plot which refused to remain concealed and which concerned the dangers lurking in mistaken identity when one of the parties of the error happens to be a thief. There were three or four excellent Henry Blossom lyrics. There were three dainty stage settings.

And finally there was a company that included Georgia O'Ramey, gifted in grotesque comedy; Marie Flynn, a serious but quite engaging singer; Minerva Coverdale, graceful and petite in a number of dances; Ray Raymond, who sang and played the leading male role with excellent taste and effect; Ernest Torrence, lanky and lugubrious as a butler; Fay Marbe, a spirited and healthy representative of a Spanish sou-brette, and Una Fleming, who danced with a captivating spontaneity.

The musical comedy is a descendant of "A Full House," a farce which enjoyed some hot weather prosperity a few years ago. But, whereas, the farce was kept at a lively pace and was amusing after the fashion of most door-and-window farces, the musical comedy leans chiefly upon Mr. Herbert's baton for its main appeal. LOUIS R. REID.

Upstate Bill Posters Strike for \$5 a Day

Theatrical bill posters in Troy and Albany have been on a strike for over two weeks. They are demanding \$5 a day, and all theaters in both cities have agreed to pay the price except the Proctor interests. A committee will lay the matter before Mr. Proctor in New York, and it is expected that the trouble will be settled soon.

Bide Dudley Writes Music Comedy-Drama

"Come Along," a musical comedy-drama, is in rehearsal under the supervision of Frank Jackson, associated with Klaw & Erlanger for three years. The book is by Bide Dudley and the lyrics by John Louw Nelson. Frank Smith is directing. It is to be produced by the Marne Productions, Inc.

Helaine Hadley, twenty years an actress, died Jan. 30th, 1919, in this city; best known characterization was blind girl in "Quincy Adams Sawyer"; had been for several seasons with Keith Stock, Providence, R. I.; leading woman Thomas Dixon's "One Woman Co."; last engagement dramatic vaudeville sketch; since then employed by the government. Miss Hadley will be greatly missed by her numberless friends who loved and appreciated her great sweetness of character. HELEN LINDROTH

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WHERE'LL WE GO TONIGHT**Healy's**

Several new features have been added to the ice carnival and fashion show at Thomas Healy's Golden Glades restaurant, Broadway and Sixty-sixth Street. Heading the list of newcomers are Elsie and Gauslen, with their interpretation of an Apache dance on ice skates. They were headliners at last year's show. Another specialty is provided by Judels and Peterson, two clever young women skaters. "The Victory Reeve" continues to attract large crowds. The Balconades, on the floor below the Golden Glades, is soon to undergo a number of changes.

Reisenweber's

On Tuesday evening, Jan. 21, friends of Sophie Tucker gathered in the Sophie Tucker Room at Reisenweber's, Columbus Circle, where an entertainment was given for the benefit of a fund to buy tobacco for wounded soldiers, and a substantial sum was realized. The Sophie Tucker Room was named in honor of Miss Tucker, who, with her "five kings of syncopation" has proved such a decided hit there this season. Vera Maxwell is the hostess in the Paradise Room, and the entertainment in the main restaurant is the revue, "Here and There."

Hotel Martinique

Gus Edwards' revue, "Attaboy," which opened in September, has been presented before 87,468 persons, it is estimated, and on Thursday, Jan. 16, was given its 250th performance in the Omar Khayyam room at the Martinique. The producer and the entire company were given a banquet by Manager Walter Chandler to celebrate the event. During the week Mr. Edwards interpolated several new numbers, both for principals and chorus. The principals include Mercedes Lorenz, Ona Munson, Maudie Drury, Irene Martin and Edna Nickerson.

Hotel St. Andrew

"The Yama Yama Review" in the Yama Yama Room at the Hotel St. Andrew, Broadway and Seventy-second Street, is the latest cabaret entertainment to be launched in the city. Among the entertainers are Lillian Boardman, Ethel Louise Rosebeau, Helen Francis and Herbert Hoey, and there is a big chorus. The review, which is presented twice nightly, 7.30 and 11.30, was produced by Lea Herrick and Julian Alfred.

Gossler's Campus

A new revue named "Chuckles" is being presented at Gossler's Campus restaurant at Columbus Avenue and 104th Street. Lea Herrick is the producer. Broadway Jones and his orchestra hold forth in the Peacock Room, in which Elsie Brewster is hostess.

Moulin Rouge

The second week of the new edition of "The Revue Intime" has just ended at the Moulin Rouge. The entertainers include Thelma Carlton, Martin Culhane, Rena Riano, Veronica, Leona Sherwin and Dixie O'Neil.

PLAY DATES AHEAD

BETTER 'OLE, CO "B": Kansas City 10-15, Omaha 16-20, Des Moines 21-22—**BETTER 'OLE, CO "C"**: Boston indef—**BETTER 'OLE, CO "D"**: Phila indef—**BIRD OF PARADISE**: Winona, Minn Feb 19—**BUSINESS BEFORE PLEASURE**: Chic indef.
CROWDED HOUR: Boston indef—**CHU CHIN CHOW**: Chic indef.
DARK ROSALEEN: Toronto Feb 10-15.
EYES OF YOUTH: Boston indef—**EXPERIENCE**: Cleveland Feb 10-15.
FRECKLES: St. Albans, Vt. Feb 24—**FRIENDLY ENEMIES**: Phila indef—**FURS AND FRILLS**: Calgary, Can. Feb 13-15.
GIRL BEHIND THE GUN: Pitts Feb 10-15—**GOING UP**: Phila indef—**GOING UP**: Chic indef.
HEAD OVER HEELS: Chic Jan Feb 22; Indianapolis Feb 24-26—**HELLO ALEXANDER**: Boston indef—**HITCHY KOO**: Indianapolis Feb 26-28.
JACK O' LANTERN: Boston indef.
KEEP HER SMILING: Chic indef—**KISS BURGLAR**: Boston indef.
LITTLE TEACHER: Chic indef—**LOMBARDI, LTD**: Boston indef.
MASQUERADER: Chic indef—**MAYTIME**: Pitts indef—**MAYTIME**: Toronto Feb 24-Mar 1—**MOLLUSC**: Chic indef.
NOTHING BUT THE TRUTH: Chic indef.
OH, LOOK: Phila indef—**OH, MAMA**: Phila indef—**OLD LADY 31**: Chic indef.
PASSING SHOW OF 1918: Phila indef.
TAILOR MADE MAN: Phila indef—**TAILOR MADE MAN**: Vicksburg Feb 19—**THURSTON**: Grand Rapids Feb 2-8—**TIGER ROSE**: Chic indef—**TWIN BEDS**: Phila indef.
WHY MARRY: Phila indef.
ZIEGFELD'S FOLLIES: Chic indef.

BIRTHS

THOMPSON—Born to Mr. and Mrs. Stanley Norris Thompson, a daughter, at their home in New York City. Mrs. Thompson was Miss Leila Carton, a grandniece of the late Gen. Daniel Butterfield, through her mother, Millie Butterfield, a well known actress and clubwoman.

DEATHS

GRAY—William L. Gray, aged 38 years, general manager of the Biograph Film Co.'s laboratories, died last week at his home, 875 West 180th Street.
HAMILTON—Mabel Hamilton, vaudeville actress, partner of Bert Clark, died at the Park Hospital, New York, last week from pneumonia.
LANG—Phil Lang, a scenario editor of the Vitagraph Co., died last week at his home, 151 East 19th Street, of pneumonia. He was formerly vice president of the Kalem Co., and was a member of the board of governors of the Green Room Club. He was born at Xenia, O., 32 years ago.
MORRISON—Edgar Lacy Morrison, 75 years old, for thirty-five years proprietor of Morrison's Theatre, Rockaway Beach, N. Y., died last week at his home in Brooklyn.
PICKENS—J. W. Pickens, for more than fifteen years advance agent for Al. G. Fields' Minstrels, died last week at St. Peter's Hospital, Albany, after a short illness. He was 54 years old. He is survived by his widow; a son, Warner Pickens, of San Francisco, and a brother, A. J. Pickens, of New York, a member of the original cast of "Potash and Perlmutter."
WEBB—Dorothy Webb, playing Mitzi's original role in "Pom Pom" on tour in the South, died in the Georgian Baptist Hospital, Atlanta, Ga.

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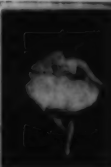
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Also in the company are Minnie Dupree, Mary Hampton, Sydney Shields, Leo Curley, H. Brattan Kennedy, Homer Miles, Albert Perry, Jack Raymond and Walton Young. Frank Percy Weldon is the manager.

Buffalo

STAR—Knickerbocker Players are offering "Under Cover" this week to crowded houses.

ACADEMY—Academy Players this week are offering "In Politics," a tabloid musical comedy. TAYLOR.

Butte

EMPRESS—The Empress Stock Company reopened for the second time after the "flu" restriction, with "Which One Shall I Marry?" followed by "It Pays to Advertise" which broke the house record. LANE.

Chicago

WILSON AVENUE—With a revival of "Lilac Time," the North Shore Players will open on Monday, Feb. 10. Rodney Ranouns will head the company, supported by Marie Nelson, Lillian Drew, Mildred Davis, Kiernan Kripps, Willis Hall.

ATKINS.

Cleveland

PROSPECT—"Grumpy," the play made famous by Cyril Maude, was given its initial presentation in Cleveland at popular prices this week by the Vaughan Glaser stock players. Mr. Glaser found himself most congenially cast as the peppery old uncle, Fay Courtenay; leading lady, was a charming niece.

LOEB.

Columbus

GRAND—Week of Feb. 3, Grand Musical Players presented "Her Regiment," with Frank Moulan, in the rôles they played in the original production. Excellent performance and crowded houses. LANGLEY.

Jamestown

SAMUELS.—"The Guy Astor Stock Company opened Jan. 27 with "The Daughter of Mother Machree." Pleasingly presented to good houses. For the current week the company presents "Elevating a Husband." A. L. LANGFORD.

Lincoln

LYRIC—The North Brothers Stock Company, in "The Spendthrift," played to capacity business at every performance week of Jan. 27.

Plans Summer Stock Season for Albany

Malcolm E. Fassett, who has successfully managed stock companies in Montreal and Toronto, Canada, has leased Harmanus Bleecker Hall, Albany, for the summer season, to open April 21. Manager Fassett will have under his management a high class company of stock players and proposes to produce the latest New York successes released for stock.

Los Angeles

"Yes or No" continues the attraction at the Morosco, with Florence Malone in the leading role. This is the second week of the production.

Northampton

ACADEMY—"Cheating Cheaters" was the bill of the Northampton Players for the week of Feb. 3. The revival of "Caste" the preceding week was most successful.

BREWSTER.

Oakland

FULTON—The Maude Fulton players are producing for the first time on any stage West of New York, "A Stitch In Time," and the play is meeting with great success. Miss Fulton is the slavey of the studio.

YE LIBERTY—"Sick A Bed," with Crane Wilbur in the leading role is a roaring success. Mr. Wilbur was the center of attraction throughout the entire play and he scored a decided hit. "The Two Orphans," 2-8.

SCHIELINE.

Pittsburgh

PERSHING—"A Stitch in Time," with Audell Higgins as Phoebe Ann, and Arthur Vinton as the painter, opened to large audiences Monday afternoon and evening. The last half of the week "Mother Carey's Chickens" was the attraction.

Leon M. Brown is the new stage director at the Pershing. LORUS.

St. Paul

SHUBERT—The Otis Oliver Players inaugurated a season of stock Jan. 26-Feb. 1. "The Unkissed Bride" was the first week's bill. Business was excellent and a meritorious performance was given. "Sis Hopkins" Feb. 2-8. PFISTER.

Schenectady

VAN CURLER—Mac Desmond and her company open a stock season Feb. 11, with "Daddy Long Legs." Advance sale records broken. SAHR.

Stapleton, S. I.

LIBERTY—The new Liberty Theater, Stapleton, S. I., is doing a big business every week. The company includes Robert Hyman, Louis Albion, Clyde Franklin, John T. Dwyer, Houston Richards, Howard Sidney, William Malone, Irene Summerly, Frances Younge, Marie Lalloz and Grace Young.

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In the oval above is Annette Badr, of the century Mid-night Whirl. She scores in singing "Smiles"



Lula Wentworth, playing an extended tour in vaudeville, uses with success "Don't Cry, Frenchy, Don't Cry."

On the bill at the Alhambra, New York, this week is Ann Gray. She leaves no room for doubt when she sings "Forever Is a Long, Long Time."



White



Lumiere

Jim and Betty Morgan are playing the Canadian vaudeville houses. This week they are at the Princess, Montreal. Among their songs is "Roaming Romeo."

VAUDEVILLE VOLLEYS—From

THE stately Edna Goodrich never looked more charming and statuesquely beautiful than in her revival of Edgar Allan Woolf's modiste shop playlet, "The Mannequin." Miss Goodrich plays a Parisian model who turns out to be a newspaper girl in quest of a beat. As the mannequin she wears a series of stunning creations that have been dazzling feminine Palace patrons all week.

Edna Goodrich's Dazzling Frocks

Miss Goodrich has invested a small fortune in these costumes. Where, were she like many another headliner, she might have shirked, she has gone to the other extreme. The result is a gorgeous fashion show.

Miss Goodrich is aware that vaudeville is appreciative.

Ruth Royce's Double Hit

That little singer of rag songs, Ruth Royce, has been proving her mettle this week. Belle Baker had been taken ill early on Monday, and Miss Royce, appearing at the Riverside, was pressed into service to close the Palace show. To score at all on a disappointment is a task. An audience naturally wants to see the person they expected to see, and any substitute must go some to win them. Miss Royce walked away with the Palace hit and, incidentally, scored a striking hit at the Riverside, where she had the difficult task of following Frank Hale and Signa Patterson and their lively Dixieland Jazz Band.

Albee's Police Reserve Dinner

Colonel Edward F. Albee gave a complimentary dinner to the Theatrical Regiment of the Police Reserves at Keen's Chop House last Saturday night. Two hundred and fifty theatrical men, all of whom have drilled and donned uniforms, sat down in the gold room and passed the evening so pleasantly that it was resolved to make the dinner an annual affair. Police Commissioner Enright and Inspector Dwyer dropped in during the evening and complimented the showmen upon their public spirit and their excellent work as allies of the police department during the war. Speeches were made by Captain Sol Bloom, Captain H. S. Jacobs, Lieut. James Alisson, Capt. W. E. Sleeper, Capt. Jed Shaw, Police Lieut. Quinn, and Police Sergeant Hines.

Julia Dean for Vaudeville

Philip Bartholomae is writing a playlet for Julia Dean, according to reports, and the star will try it out in the varieties shortly.

Jazz Controversy

And still the controversy continues on the origin of jazz! In fact, the whole thing has become so interesting that the Keith people have decided to trace jazz to its original source, and are now devoting every energy to getting additional details on the creation of syncopation. A forthcoming magazine section of the Sunday Sun will carry an article on the subject.

From one Bob Aquilera, who styles himself the "monopede pianist," out in Bartlesville, Oklahoma, comes an interesting letter to VAUDEVILLE VOLLEYS:

New Orleans and Jazz

"I would like to get a word in

Edna Goodrich Gowns—Ruth Royce Scores in Two Theaters—More of Jazz and Its New Orleans Origin—M. S. Bentham Returning—Jimmy Hussey for London Revue

edgeways in the controversy running in your columns concerning jazz. Being one of the first cabaret pianists in New Orleans, I may be able to throw a little light on the subject. "First, to my knowledge, I don't think any white man can lay claim to the origin of the word jazz. I am positive it originated among the negro orchestras of New Orleans. Some of the claimants should think back years ago when 'all-day picnics,' or '\$1.50-a-couple picnics,' as they were called, used nothing but negro orchestras who played what we now called jazz. I remember Baquet, and knew he was studying with Juifre. The first bunch to go from the cabarets in New Orleans to Chicago was handled by young Braun, if I remember right. Myself and Charley Deichman were asked to go, but on investigation we found that the union would not allow us to play up in Chicago with non-union men.

"Later, 'Yellow' Nunez, Jack Lopez, 'Rags' Ragus and a trombone player, Edwards, whom I met in Gulfport, on his way North, went. John Stein also went, but I understood he lost out in a couple of weeks. And I don't think John Stein has any claim to the Original Dixieland Jazz Band."

Another "First" Jazz Band

"The bunch that played at the Villa in New Orleans have more of a claim to it. None of them mention the salary they received as jazz musicians in the South. Outside of the pianist, the rest were lucky to exist. How did Frank Christian get mixed up in this jazz question? He was in New Orleans when I left there. And Bert Kelly has no claim at all to the word jazz. And the sooner some of the Yanks get it into their head that a Creole is not a 'nigger,' the better it will be.

"Sophie Tucker should lay off the word jazz. As I said before, the word jazz originated among the negro orchestras of New Orleans, and all white people should stop trying to claim it. Same as a couple of claimants to be the writers of *Livery Stable Blues*. It is hard to tell who wrote it. It was played in the cabarets of New Orleans. Why don't some one claim they wrote *Number 2* and *Nigger Bob*? A line from Joe Martinez, Tom Dunn, Joe Nunez or Tom Zimmerman would help a lot while on this subject."

Aquilera is playing at the Oklahoma Theater in Bartlesville, where various excited jazz claimants can reach him by letter or wire.

Annette Bade Startles Broadway

Almost within a week two understudies have been startling Broadway. First, there's pretty Annette Bade in the Century roof show. When Molly King had to leave the show to devote her whole time to the rehearsals of "Good Morning,

Judge," in which she also has the lead, Miss Bade was summoned from the chorus ranks by Morris Gest. "I've been watching your work, Miss Bade," said Gest; "you've never been late; you've never shirked, and you're a consistently hard worker. They say it isn't possible for a nice girl to get a chance on Broadway. I'm going to give you yours. You're going on in Miss King's place, and it's up to you to make good."

Miss Bade went, and her hit is still the talk of the much-lighted street. She looked stunning and sang charmingly. Now everybody is asking about her. Miss Bade was first in "Miss 1917," having just a few lines. This season she has been a member of the pretty roof chorus since the show opened. Miss Bade is going to be well known on Broadway before many months pass, or we miss our guess.

Jolson's Understudy Scores

The other understudy to score was Ernest Hare at the Winter Garden. When Al Jolson went away from "Sinbad" to rest at Lakewood, Hare, who has been understudy to the black-face comedian for some time, had his chance. Hare has been playing the Jolson role in Jolson's absence, and playing it remarkably. We saw him the other night, and the response he received, in laughter and applause, was quite remarkable. In the first place, he gives a striking imitation of Jolson, but at the same time the performance isn't a mere bit of mimicry. It has humor and spontaneity and genuine comic ability behind it. Ernest Hare is going to make a name for himself on Broadway.

Nance O'Neil Active

Nance O'Neil has received bookings in her playlet, "The Common Standard." She is at the Orpheum Theater in Brooklyn this week. By the way, her husband, Alfred Hickman, plays the artist lover. Hickman is well known to the movies just now, having been devoting considerable time to the silver screen. Remember his Czar Nicholas in "The Fall of the Romanoffs"? He has an important role in Jack Barrymore's "Here Comes the Bride," at the Strand this week.

Miss O'Neil's playlet isn't a particularly vigorous sketch, but vaudeville is sadly in need of dramatic material just now. With the start of the war it became practically an unwritten law of the varieties that one-act dramas were not wanted. Then came the gradual elimination of the sketch. Vaudeville wanted amusement—and only amusement was the theory. Now that the war has ended, the playlet will again be in demand to balance bills and give the needed contrast to the fluff and frivolity of the other acts.

Leon Errol and the "Drys"

Vaudeville humorists have been asking what Leon Errol is going to do when prohibition comes in. Errol, you know, is a specialist in the comedy souse, which is going to be as extinct as the dinosaurs very, very shortly—if the dreams of the drys come true. But Errol has prepared for the worst. He is going to dear old Lon'on for a revue. And it is still possible to get the thing Errol specializes in over there.

George White is going to make one of his final vaudeville appearances hereabouts at the Palace next week, when he brings his dance revue back for another showing. White is going into musical comedy if all goes well. Another Palace headliner next week will be Clifton Crawford.

Muriel Window for Keith Tour

Big time vaudeville hasn't lost Muriel Window after all. Miss Window has accepted an offer to make a Pantages tour just before she began to make her decided hits around the metropolitan circuit of Keith theaters. So the powers that be in the two-a-day got busy and the "little peacock of vaudeville" is to remain on the big time. She has received a postponement of her Pantages time. She will play across country on the United and Orpheum, finally reaching the coast in time to sail for Australia, where she is under contract to tour with Harry Lauder.

M. S. Bentham Returns

Lieut. M. S. Bentham is receiving his discharge from the navy and is about to return to his old position of booking representative for the biggest of stars. Lieutenant Bentham was one of the leading and most influential of booking men when America went into the war. But he decided to do his bit and unselfishly cast his lot with the navy. His offices have been maintained and throughout his service along the coast he found time to occasionally drop in. Now, however, he is coming back hale and hearty and enthusiastic from his service with Uncle Sam. Let vaudeville submariners beware! Now we may expect big news to emanate from the Bentham offices on the second floor of the Palace building! Watch!

Everybody laughed when Marcus Loew took over the jinx, the New York Theater. Then the place became a veritable gold mine. Now come reports that Loew is going to rebuild the whole block, including the Criterion Theater, putting up a monster theater, with stores, along the Broadway front.

Hussey for London Revue

Vaudeville is going to lose Jimmy Hussey, the clever comedian who can make any sort of a song into a hit. Hussey has been signed by Albert de Courville for a London revue to open early in March. Jimmy has planned to revise his present variety offering with William Worsley, putting the pugilist, Johnny Dundee, into the turn. This will probably happen at the expiration of Hussey's present booking, still having something over a month to run.

IN VAUDEVILLE

RUTH ROYE WINS PALACE HIT, "A TOY ROMANCE" PRODUCED, NEW VARIETY ACTS OF WEEK

Ruth Roye

Miss Roye never went stronger than at the Palace on Monday night, when she substituted for Belle Baker, who withdrew from the bill on account of sickness. She starts with a lilt of the returned soldier boy, *He's Had No Lovin' For a Long, Long Time*, follows with the rube number, *How You Going to Keep 'Em Down on the Farm?*, does *Say Howdy Get That Way?* and concluded by reviving *Robert E. Lee*. Miss Roye won a remarkable reception, striking, considering that it came on top of a program disappointment. Miss Roye deserves credit for her discretion in not doing too much. She realizes that it's best to leave an audience wanting more than to tire them out. Few singles can stick to four numbers.

FREDERICK SMITH.

"A Toy Romance"

Produced in the varieties, by Raymond Hitchcock and E. Ray Goetz, "A Toy Romance" is revived from the revue "Words and Music." The scene is a fireplace the night before Christmas, the fireplace, doll's house, Christmas tree, etc., being magnified to huge proportions something after the manner of "Chantecler." Thus the toys are played by human beings, who appear in miniature beside their huge surroundings. Such plot as exists revolves around a French doll who wins the toy soldier away from the rag doll. The cast includes McMahon and Diamond, Sammy Burns, Donegan and Curtiss and Gick Watson. Miss McMahon stands out, doing her well known limp scarecrow dance. There are any number of dances and songs. *If All the Babies Were Only Like You*, standing out. Another feature is Diamond's dancing. Just now the act needs quickening but, even as it stands, it has its place in vaudeville as a pleasant little feature. The Palace audience liked it very much.

FREDERICK SMITH.

Little Billy

Little Billy deserves credit for having worked up a nicely thought-out turn. He starts with *You May Be a Dangerous Girl*, dons kiddie costume to do *Constantinople*, climbs out of a kiddie bed in pajamas to recite Riley's *The Goblins Will Get You If You Don't Watch Out*, and concludes before a battleship drop in naval costume to sing *Good Bye, France*. A wooden shoe-dance is used as a finish. Billy got a tremendous hand on Monday night. There was no mistaking his hit.

FREDERICK SMITH.

Conroy & Murphy

Frank J. Conroy with Harry Murphy, both blackface comedians, demonstrated at the Royal Theater that

his new act, "The New Physician," was an avalanche of gattling speed laughs, with nary a one missing the bull's eye. Conroy knows from A to Z the science of the quick laugh and packing the greatest possible number of them in the shortest possible time. That is why he has had his act built around props as sight conveys to the mind quicker than hearing, although he has not neglected to have ginger put into his lines nor to give a snappy delivery of them. The props selected, doubtless by himself, are correct countown idiosyncrasies. Razors? Worse! Elongated butcher knives and giant meat axes. The act opens before a conventional drop with Murphy explaining the legal loopholes of Conroy's new insurance policy. Discovering a five-dollar-a-day "if becoming a cripple" clause, Murphy persuades Conroy to consent to his disabling him by a surgical operation, and thus receive the accident fund—Murphy to get \$4.95 per diem for services. This scene, with the true negro style of jaw breakers, goes big with the mispronunciation and distortion of legal phrases. The second scene, however, in the physician's operating room with cold steel about to lacerate the terrified policyholder and an operating table sharing in the business, keeps the audience breathless dropping the last laugh and catching on to the next.—HIGGINS.

"The Wise Guy"

"The Wise Guy," with Joseph Brennan and Ida Emerson, opened the latter part of last week at Proctor's 125th Street Theater. It's a farce and consequently its plot is based on deception. Janette Flim-Flam, an actress, desires to marry Lord Get-the-Coin. Having more lipstick than Rector's in her pocket-book and wishing to appear prosperous, at least by name, she persuades a tramp who wanders opportunely into her hotel apartment to pose as her father under the name of Wandervilt, for which service she will pay him a hundred dollars. During her exit Lord Get-the-Coin arrives sooner than expected in dress suit regimentals. The tramp being in sore straits for aristocratic attire drags the lord, still unknown to him, off stage and dons his glad rags. In the clothes he finds money and his spending it on the hotel waiter makes the actress, although starving, suspicious and more so when the lord rushes in the "cast-offs." The actress calls for the police, but the tramp brings forth a letter which proves the lord to be a clerk at Gimbel's. The actress, deceived in love, refuses to pay the hundred and demands the money found in the bogus lord's clothes, wherein the tramp hides it in a safe place on his person. Curtain.

(New Acts continued on page 242.)

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

He's Had No Lovin' for a Long, Long Time	Haig and Lockett
Tackling 'Em Down	
Jim, Jim Good Bye, Frenchy	Jimmie Hussey
Have A Smile	Four Mortons
He's Had No Lovin' for a Long, Long Time	
How You Goin' to Keep 'Em Down on the Farm?	Ruth Roye
My Barney Lies Over the Ocean	"Sailor" Reilly
Worst Is Yet to Come	
Land of Beginning Again	Mehlinger & Meyer
Rip Van Winkle Slept with One Eye Open	
Kisses	Morris & Campbell
Goodbye, Teddy	Phiva & Company

Loew's American Has Well Rounded Bill

The bill for the first part of this week at Loew's American is well rounded out. It had the customary cinema opening—the present one being Fred Stone in "Under the Top." The Gypsy Troubadors were a new act, consisting of musical instruments, singing and dancing, the latter especially pleasing. The likes and dislikes of grand opera, as argued by Harris and Marion, kept the audience in a roar, while Rudmoff's smoke didn't disturb any one, but found artistic expression in his pictures made of same. Another new act was Cleveland and Dowry, who had a cordial premier. It's a wonder that the girl of Frank and Toby Shell didn't break her back in her jack-knife dancing pose, which had the audience's "Ahs." Sol Berns, monologist, Smith and Tosel's songs and patter, Borsini Troupe of acrobats and an International Pictorial completed the bill. HIGGINS.

Two New Keith Houses for Cleveland

The report that Keith's Hippodrome Theater, in Cleveland, Ohio, had been leased by Walter Rosenberg, who is a nephew of Oscar Hammerstein, for immediate occupation has been the cause of great consternation in vaudeville circles during the last few days. However, E. F. Albee directly informs the MIRROR that he knows nothing about the deal other than the information given in the newspapers. He further states that he has a lease of three more years on the Hippodrome and that before it expires he will have built two new theaters in Cleveland.

Winter Garden Gets Adelaide

Adelaide and Hughes are also leaving the varieties, becoming features of the new Winter Garden production, "Monte Cristo, Jr."

There is no surer fire than the dancing specialty of little Adelaide and Mr. Hughes. Vaudeville will surely miss 'em.

RUTH ROYE HEADS A BIG PROGRAM AT THE PALACE

Scores Hit—Edna Goodrich Pleases in "The Mannequin"

Ruth Roye stepped into the Palace bill on Monday evening, taking the spot left vacant by Belle Baker, who was suddenly taken ill. Miss Roye proved the surprise of the night, scoring a remarkable hit. Edna Goodrich was also warmly received.

Kane, Morey and Moore open the Palace show in their "Striking a Balance" turn. "Sailor" Reilly, in natty naval uniform, followed with a soldier boy at the piano. Reilly runs through a repertoire of popular songs, including *My Barney Lies Over the Ocean*, *The Worst Is Yet to Come*, *Ming Toy* (a song based on the heroine of "East Is West"), and *Oo-La-La!* Reilly is a clean-cut chap, which, topped by the patriotic angle, puts him over nicely.

"A Toy Romance," the Raymond Hitchcock and E. Ray Goetz act, has third spot and does very well in this position. (New Acts.) Following the musical specialty comes Frank J. Conroy and Harry Murphy in "The New Physician," the turn utilized by Conroy and Le Maire so successful. It is always a laugh getter and made a decided Palace hit. Murphy is developing into a successful partner to Conroy. Little Billy, billed as "vaudeville's tiniest headliner," made a decided hit in his song cycle. (New acts.) Closing the first half of the program are the Greater Morgan Dancers, in their dance drama of the time of "Attila and His Huns." The offering was warmly received in its second week.

After intermission Ruby Norton and Sammy Lee appeared. Lee's agile dancing, Miss Norton's singing and the attractive costuming put the turn over solidly. Next spot on the bill is taken by Edna Goodrich, in Edgar Allan Woolf's revised sketch, "The Mannequin." With its scene in a modiste shop the playlet provides Miss Goodrich with a role in which she appears in a series of stunning and expensive gowns. Miss Goodrich plays a newspaper reporter-ess, who acts as a mannequin in order to get material for a special story. Incidentally she wears gown after gown that had the Palace audience gasping. The sketch is nicely staged. Indeed, Miss Goodrich should continue in the varieties as long as she desires.

Right after the Goodrich fashion show comes Ruth Roye, who smashed home a remarkable hit. It is hard to score as Miss Roye did on top of a disappointment. There were audible notes of it when a slide announced the change. (A sign in the Palace lobby had apparently not attracted much attention.) But Miss Roye went right ahead and scored. Closing the show are Collins and Hart in their perennial strong man act.

FREDERICK SMITH.

THIS WEEK'S SWING 'ROUND THE EASTERN CIRCUIT

Buffalo

SHEA'S—Phyllis Neilson Terry won instant favor with Shea audiences this week. The delightful star is singing a new repertoire of songs, prominent among which are *Some-where a Voice Is Calling* and *Dear Old Pal*. Henry Lewis, former Winter Garden star, has returned to his first love and is the special added attraction on the bill. Lewis sings *Oh, Papa* and *Johnny's in Town*. Rosamond and Dorothy are two beautiful girls who play violin and piano and sing several tuneful songs, but the hit of their act is *I'm Always Chasing Rainbows*. TAYLOR.

Cincinnati

KEITH'S—Current bill had some good spots, but it was a little short and Wellington Cross apparently was delegated to stretch the program to life-size proportions when his turn came way down at "H." Lillian Fitzgerald sang some original jazz songs and was particularly effective in Herbert's *Kiss Me*. Mme. Violet Besson, in "The Maid of France," assisted ably by Louis Labey, W. J. Townsend, Ed. Lee Robinson and Ed. Quinn, roused the audience to patriotic fervor.

Cleveland

HIPPODROME—Four headline attractions are on the bill, including Herman Timberg, assisted by Billy Abbott and five girls; the Ford Sisters, in a new dance revue; William L. Gibson and Regina Corelli in the dramatic offering, "On Their Honeymoon," and Bob Albright, who does *Love's Lullaby*, *The Ghost of a Ukelele*, *My Hero* from "The Chocolate Soldier," *Somewhere in France*, *There's a Lily*, and *The Long, Long Trail*.

MILES—The Beatrice Morelle Sextette in "A Study in Royal Blue" was the headline attraction, their numbers including *The Rose of No Man's Land* and *Il Boccio*. The Harvey DeVora Trio in their clever entertainment, "The Darktown Cabaret," introduced two song hits, *Dixie Lee* and *Darktown Cabaret*. ELSIE LOEB.

Fall River

BIJOU—De Biere, Steiner Trio, Gayner and Mack (singing *It Might As Well Be You*, *That Stop Time Rag*, *By Heck* and *You'll Find Old Dixieland in France*), Les Merchantes, De Pace Brothers and Mlle. Doseña; Violinsky (a hit), Frank and Toby, Sherwin Kelly, Charles and Sadie McDonald and company, and Montambo and Nap.

EMPIRE—The Helen Stanley Revue (singing *I'm Always Chasing Rainbows*, *Bring Back My Sweetheart to Me*, *Smiles* and *Put Your Loving Arms Around Me*), Johnson and Crane, McLaughlin and Evans, The Gabberts, Larry Reilly and company, Ashley and Skipper, Ray, Eleanor Ball, Greene and Parker, and Frank Hartley. W. F. GEE.

Montreal

PRINCESS—Mme. Chilson-Ohrman, in excellent voice, sang *Forever Is a Long Long Time*, *Waters of Venice*, and *Te Suis Titania* from "Mignon" and, for an encore, *Smiles*. John Hyams and Lelia Mc-

Intyre presented "Maybloom," one of the daintiest sketches in vaudeville.

LOEW'S—The Golden Troupe of Russians made a picturesque headliner and the Victoria Four in popular melodies were also a hit.

ST. DENIS—The Girl With the Mask is the headliner. TREMAYNE.

Pittsburgh

DAVIS—Although the headliner this week was Leona La Mer, "The Girl with a Thousand Eyes," in her vivid mind reading act. Nellie V. Nichols came in strong for headline honors with her character songs. Miss Nichols, animated and vivacious, was at her best and won many encores. She sang *Hindustan, Will Someone Tell Me My Nationality?* and *Songs of Auld Lang Syne*. Miss Nichols' gowns were fetching. Morton and Glass had a clever musical satire entitled "1919-1950." They sang with effectiveness *A Yiddisher Baby* and *What the Fortune Teller Told*.

LOEW'S—Jack Cook, in his soldier's uniform, sang *She Hollered Oui La La* and *Don't Cry, Frenchy*. Clarke and Verdi, Adele Oswald, Dora and Feeley, Charles Mack and Co. and Al. Burton comprised the vaudeville bill. LATUS.

Washington

KEITH'S—One of vaudeville's jolliest comedians, Jack Norworth, tops the current week's bill at B. F. Keith's. Among his offerings of topical songs are *A Good Man Is Hard to Find*, *Wild Women*, *The Singing Waiter*, and *Salvation Nell*. An excellent added attraction were the dashing Marmien Sisters. A decidedly clever act was contributed by Josie Heather, the London music hall comedienne. JOHN T. WARDE.

Cincinnati House Dark Three Seasons to Reopen

The Old People's Theater in Cincinnati, for many years the home of burlesque, is to be reopened after three seasons of darkness. It will be a combination picture and vaudeville house. Tom Noctor, well known Democratic political leader, is one of the organizers of the new company which includes Thomas Riley, manager of the Colonial Theater; Joseph Ante and George Talbot, also theatrical men.

IS THAT SO!

Emily Ann Wellman has just written a new vaudeville offering, "The Aviator's Dream." The turn will have a cast of seven.

Ford S. Anderson, for two years manager of the Wilmer and Vincent Theater, the Orpheum, in Allentown, Pa., has been made general manager of the circuit, succeeding Eugene Koneke.

William Gaxton, just out of the service, is returning to vaudeville in a Rupert Hughes sketch.

Owen McGivney is preparing a new protean act, which will be routed by Burton and Dudley.

Wilbur Mack now has Louie Holly as a vaudeville partner. Mack appeared in the varieties for years with Nella Walker.

"Birds of a Feather" is the title of a new vaudeville act owned by Earl Cox. It has five principals and six in the chorus and gets away from the usual girl act inasmuch as it has a plot. It had a showing at the Empress, Chicago, last week, where it won much praise.

Tom Mahoney, "the president of the hod-carriers' union" is formulating a new act for vaudeville. He will have the assistance of two others in the act.

Dan. S. Kusell, author of several plays and of many vaudeville acts is recovering from an attack of the influenza.

In recognition of his services in providing free entertainment for men in the United States Army and Navy, Bert Spears, one of the executives of the Keith Vaudeville Exchange of Boston, was given a medal, the presentation being made by Lieut. Joseph D. Green of the Hingham Naval Station. Mr. Spears supervised the staging of over forty shows for the boys in service. The inscription on the medal reads: "1918. Presented to Bert Spears in appreciation of his great work in buoying up the spirits of the sailor boys in the Great War."

Kathryn Dahl and Her Melody Girls will open at Keith's, Jersey City, Feb. 17. Miss Dahl will carry special scenery and five people, including Selma Marion, mezzo-soprano, late with "Katinka" and "The Bride Shop"; Estelle Mount, contralto, formerly with Mme. Dovee's Celebrities; Maude Hutton, soprano, late with Aborn Opera company, and Maurice Bernard, pianist. Alf. T. Wilton is now arranging future time.

VAUDEVILLIANS—By Randall



CLIFTON CRAWFORD AT THE RIVERSIDE

Ruth Royce, Hale and Hamilton and Sallie Fisher Hits

Rearrangement of program, undoubtedly made to fit acts playing at other theatres, rather threw this week's Riverside show out of gear. At least it left the first half of the program much speedier than the second.

Ben Beyer and Augusta open the show, followed by Phina and her singing and dancing Pies. The little piccaninny who imitates Belle Baker doing *Nathan* and who sings *Good-bye, Teddy* scores an individual hit. Frank Hale and Signa Patterson were shifted down from closing the show to third spot, due to the fact that they are splitting with the Colonial. Aided by their syncopating Dixieland Jazz Band, Miss Patterson and Mr. Hale made a resounding hit with their Shimmy, their Chinese number, the *Quan Chung*, and their whirlwind Oriental Tornado.

After this speedy act came Ruth Royce, who is also appearing at the Palace. It is a hard spot but Miss Royce is equal to the task. She is doing her Palace program, getting a lot out of *He's Had No Lovin' for a Long, Long Time*. For an encore she did *Come On, Papa*.

Sallie Fisher appears just before the intermission in Clare Kummer's pleasant little sketch, "The Choir Rehearsal," of a pretty little country girl who longs for the city's lights. Miss Fisher makes a charming picture in hoopskirts and delightfully sings the one melody of the playlet, *A Wonderful Thing Has Come Into My Life*. The supporting cast is satisfactory.

After intermission comes Joe Morris and Flossie Campbell in their song and patter turn, "The Avi-Ate-Here." Morris' comedy is somewhat in the style of Henry Lewis'. The two do several songs, including *Oh, Johnny* and *Kisses*. This turn won a good response.

Clifton Crawford follows with his songs, stories and recitations, ranging from a movie fan imitation to a recital of Kipling's *Snarley Yow* and a classic dance travesty.

Artie Mehlinger and George W. Meyer score with their songs. They're doing *Anything Is Nice If It Comes From Dixieland*, *Rip Van Winkle Slept With One Eye Open*, *Meyers' Land of Beginning Again*, and a medley of Meyer's past hits, which run from *That Mellow Melody* and *Long, Long Way From Home to High Cost of Loving*, and *Where Did Robinson Crusoe Go on Saturday Night?* Toto is moved down to closing the bill. The show is finishing shortly after 10:30, with Toto holding them in nicely.

FREDERICK SMITH.

Holbrook and Whitehead Join in Vaudeville Act

Florence Holbrook, the musical comedy star, formerly of Lean and Holbrook, and Ralph Whitehead, lately seen with "Glorianna" and "You're in Love," have formed a vaudeville partnership and will be seen in the near future in a new musical playlet under the direction of Alf. T. Wilton.

IN THE SONG SHOP

Casey Sells More Numbers to Forster—Thos. Hughes a Good Buyer—Who Wrote "The Banks of the Wabash"?

BY E. M. WICKES

F J. A. FORSTER of Chicago is out to make even a greater clean-up than he did on *Missouri Waltz*. After buying *Egyptland* from the Echo Music Company, he went back to James W. Casey, who is the head of the firm, and made an offer for practically all of Casey's catalog, including *Hearts of the World*, which is a big ten cent number.

Casey certainly has done wonders during the past year. Of course, he isn't any hick at the publishing game, having written songs for other firms years ago, including *Sing Me a Song of the Sunny South*. About a year ago he opened an office in the Exchange Building, 145 West Forty-fifth Street, and with just one young lady as an assistant, a Miss Halpin Gilbert, he built up a catalog and finally induced D. W. Griffith to use his *Hearts of the World* as a special number with the play by the same title. Griffith selected this from about five thousand other songs offered to him. The song has to the present time sold close on to half a million copies.

A month ago Casey wrote and published *Egyptland*. He gave up his nights to going to see orchestra leaders and jazz bands, and in less than two weeks' time he had practically every orchestra in the city and adjacent towns featuring it. So when Forster heard how the bands were going after it he decided that he wanted it for his high priced catalog.

Casey's success incidentally proves that if you have the goods and keep on the job you will win out, for performers and musicians are the ones you have to please. Now that Casey has fattened up his bank roll, he is planning to return to his home in Seattle, where he has his home music office, which he will keep going. Mr. Casey, by the way, is also an apple grower, owning an apple orchard of two hundred and fifty acres.

Who Wrote the "Wabash"?

The other night an evening paper carried a story to the effect that Theo. Dreiser wrote the words of the *Banks of the Wabash*. Some time ago the same yarn appeared in another paper. I asked the late Pat Howley if there was any truth in it, and he said that no one ever wrote a word of it except Paul Dresser.

"Paul didn't need any one to help him to write his songs," Howley said at the time. "It was just the reverse. He often gave others a hand with their lyrics and would never take any credit for the work. Paul was a natural song writer, one of the few the game has seen, who was able to write words and music."

And Howley knew what he was talking about, for he was about as close to Paul Dresser as any one.

Hughes a Good Buyer

Thomas Hughes is one of the live wires connected with Shapiro, and his brains and experience have a lot to do with making hits for his firm, including the latest, *Beautiful Ohio*.

Dick Gerard, author of *Sweet Adeline*, who is now in France with the Red Cross, used to tell a story to prove that Hughes is a good buyer. Dick rushed into Howley, Haviland & Dresser's office one night about five-thirty, looking to get rid of a song. None of the firm was in, and there wasn't any likelihood of any of them coming back that night. Just before closing time Gerard hunted up Hughes, who was working there at the time, and offered Hughes the lyric for twenty-five dollars, saying: "Here's a chance for you to clean up, Tom."

Hughes bought the lyric, had a melody put to it, and drew down something like a thousand dollars in royalty. The most surprised man in the world was Gerard when he heard it.

A short time ago Hughes made another buy. A small firm about to quit was looking to sell its catalog. Hughes went down, took a liking to the furniture, and offered the man less than two hundred for the furniture, provided he would throw in the catalog. And the man did.

Nick Hanley Booking

Nick Hanley is now associated with Ed. Davidow at 1495 Broadway and will help Davidow to book acts for the Sunday night concerts at the Winter Garden, the Central, and Nora Bayes's Sunday shows. He will also have a hand in booking for various other shows. Nick has been connected with the show business long enough to know what the public wants, so in the future we should see some good vaudeville bills coming from him and Davidow.

Miss Halpin Gilbert Moves

Miss Halpin Gilbert used to be James W. Casey's right hand bower. She worked hard to help put over Casey's catalog. With the closing of Casey's New York office she has gone into other work for the time being. Just now she is connected with George Wright, who has made educational films of practically every phase of life in Mexico. Miss Gilbert is editing the films and writing special articles from the data and photographs furnished by Mr. Wright.

Chas. McCarron Dead

Charles McCarron, the well-known popular song writer, passed away last week, a victim of pneumonia, and just at a time when he had an opportunity to enjoy some of the rewards of his work. Two of his songs, *I'm Glad I Can Make You Cry*, and *Oh, Helen*, are selling as fast as anything he ever wrote. Up to the time of his death he was very busy on special vaudeville material.

Saturday Evening Post Contagious

Every once in a while some publisher takes a flyer with a quarter or a half a page in the Post, thinking that it will work wonders. The Post is a fine medium if one has proper co-operation from the trade and follows up the advertising like Leo Feist does.

Mabel McCane

Happily Mabel McCane's new musical revue at the Colonial Theater this week has genuine warmth and cheer with entire lack of tin-pan glitter and noise. The setting is a poem in the architecture of draperies and lights. Miss McCane's gowns likewise blend into the picture. Her songs, the most popular of which are, *There's a Little Bit of Indian in Every Little Girl*, *I Never Knew* and *The Spanish Song* were in tune with the atmosphere. Grant and Wing, eccentric dancers, lived up to their reputation in "A Dance Medley," and Al Sexton in "The Blue Dance" makes one contemplate on his future progress. In short it is an act which will send big-time audiences forth with the recommendation, "Oh yes, that well-bred act—you must see it."

HIGGINS.

Dave Ferguson & Co.

Dave Ferguson & Co. presented a new act that won immediate favor at the Orpheum last week. The setting was a night scene in Longacre Square and the characters, five of them, were typical inhabitants of that gay section who make their appearance after 1 a. m. Mr. Ferguson himself was the "rounder" whose alcoholic path across the square was interrupted by meetings with the various types of night owls—the wise policeman, the dope fiend, the girl "dip" who poses as a simple country maid from Danbury and the broken-down Shakespearean actor. These characters are introduced in a song, and the dialogue is exceedingly breezy. Mr. Ferguson scored well in a song setting forth the muzzy state of mind of one who is getting ready for the drouth, which begins July 1.

GRAY.

Knute Erickson

Knute Erickson tried out his new single at Proctor's 125th Street Theater for the second half of last week. His first number was the pantomime of introducing a little girl to witness his performance. For a second selection he reads nut poetry punctuated with nasal gymnastics and whistling which pulled scattered laughs. Next he sings "My Father Was a Foolish Man," warming up the audience considerably and following it with "A Little Song from Alabama," assisted in the chorus by the trap drummer. His mandolin playing was liked and he ended big with a complete transition from the ridiculous to the sympathetic with a recitation, "The Yankees on the Marne."

HIGGINS.

Dobbs and Welch

Dobbs and Welch have struck material in their new act presented at Proctor's 125th Street Theater last week. Dobbs plays the janitor, but that does not mean he walks through this fat part. He shaves every line clean of laughs and by-play. Welch is the style-window straight. He is what a good accompaniment is to a singer; that is, he knows just at the precise moment when to feed a line so that it will dovetail into the last one of Dobbs' and regulate its inflection.

This is an art in itself and Welch wears the shoe well. That both are getting the best out of fertile material should soon place the act on big time.

DRAMATIC MIRROR

"STEPPING" SHOW AT THE COLONIAL Hale and Patterson, Haig and Lockett and Ted Doner Among Dancers

The program at the Colonial this week is styled a "patrons' request bill." Judging from what is offered the clientele it very evidently has a penchant for dancing acts. Seven stepping numbers, some not wholly dancing, however, are included among the ten offerings. The only performers that do not respond to the rhythm of the orchestra are James and Bonnie Thornton, Leo Zarrell and company and Jimmie Hussey.

The acts that are essentially dancing acts, most of which contain interpolated songs, nevertheless, are Ted Doner, Frank Hale and Signe Patterson, assisted by the Dixieland Jazz Band, Mabel McCane, in a vaudeville revue, assisted by Grant and Wing and Al Sexton; Emma Haig and Lou Lockett in "their own original 1919 conception of song and dance," and the Chalfonte Sisters. All of these numbers were enthusiastically received by a packed house on Monday afternoon.

The acts in which dancing was merely interpolated were The Four Mortons, Sam, Kitty, Martha and Joe, and Trixie Friganza, who offered her "At a Block Party." These were not behind in reception.

FRITZ TIDDEN.

Novel Dancing Act at Moss' Hamilton

A novelty dancing specialty offered by M. Adolf and company headed the first half of the week bill at Moss' Hamilton Theater. La France and Kennedy appeared in a comedy turn, the Brown Sisters presented a neat musical offering, the Wonder Bears were favorites, and Alexander and Fields were very well received.

Morton Brothers Score at the Audubon

The Morton Brothers made the hit of the first half of the week at Fox's Audubon Theater, offering a novel sleight-of-hand specialty. Another interesting feature was "Makers of Hosiery," an attractive living statuary offering. A winning turn was presented by Donovan and Lee.

Chicago Theaters

MAJESTIC—The headliner here is Gertrude Hoffman. Others taking part are Walter Kelly, the Virginia judge; Gladys Clark and Henry Bergman in "A Ray of Sunshine," and James J. Morton. Business at the Majestic seems to be capacity at all times.

PALACE—Manager Earl Steward offers his patrons this week Wellington Cross and Van and Schenck. Joseph Bennett and Edward Richards are presenting the tabloid drama, "Dark Clouds." Several other acts are also on the bill.

McVICKER'S—Headline honors divided between Louis Brocade's quintet and a motion picture called "Romance and Rings," in which Mr. and Mrs. Sidney Drew appear.

RIALTO—This vaudeville theater has three big headliners for its new week, "The World in Harmony," Joseph Byron Totten and Co. in a sketch, and Harry Rose in a monologue. Good business at all times.

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In a

Vaudeville Review

By

Chas. McCarron

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This Week February 3]

B. F. Keith's Colonial Theatre

VAUDEVILLE DATES AHEAD

Week of Feb. 10—Week of Feb. 17 in Parenthesis

NEW YORK: Alhambra—Collins & Hart; Dickinson & Deagon (Lowell); In the Dark; Masters & Kraft; Norworth, Jack; Price, Georgie (Balto.); Zarrell & Co., Leo (Bklyn, Bushwick). Clinton—1st half: Lillie, Carry; Orren & Drew; Synco; Underworld of Paris with Mana; 7 Williams; 2d half: American Comedy Trio; 6 Days; Rucker & Winifred; 3 Serenaders; Simbala & Co., Haji. Colonial—Challen & Koke (N. Y., Alhambra); Edwards, Gus (N. Y., Royal); Fisher & Co., Sally (N. Y., Palace); Norworth, Jack; Peronne & Oliver; Shaw, Lillian (Balto.); Whitfield & Ireland (Wash.). Palace—Bailey & Cowan; Baker, Belle; Crawford, Clifton; Dorras Bros.; LeMaire & Hayes; McCane, Mabel; Morgan Dancers, The Greater; Sharrocks, The; White & Co., Geo. Riverside—Carus, Emma; 4 Haley Sisters (Bklyn, Bushwick); Olsen & Johnson (Bklyn, Orpheum); 4 Readings (N. Y., Royal); Foye & Sister, Dorothy; Yip, Yip, Yaphankers (Bklyn, Orpheum). Royal—Barry, Mr. & Mrs.; Brown, Geo. N. (Lowell); Doner, Ted (Balto.); Gilbert & Friedland (N. Y., Alhambra); Girl in the Air; Jevadah; Lydell & Macy (Buffalo); Rooney & Bent (Lowell); Rugel, Yvette; Thornton, J. & B.

BROOKLYN: Bushwick—Beyer & Co., Ben (Phila); Hopkins, Ethel (Youngstown); Kramer & Norton; Laurie & Bronson (Pitts); Lyons & Yosco (N. Y., Riverside); Mehlinger & Meyers. Halsey—1st half: Bozini Monkeys; Laura Brian & Herbert Frazer; Gray & Vernon; Martin, Chas.; Ned Cork Martin & Joyland Girls; 2d half: Cecil & Bernice; Herbert Trio; McDermott & Hægne; Sure Cure; Svengali. Orpheum—Bradna & Derrick (N. Y., Riverside); Bryon & Broderick (N. Y., Alhambra); Goodrich & Co., Edna (N. Y., Riverside); Hopkins, Ethel (Youngstown); Kitter & Reaney (Lowell); Phina & Pinks; Stamm, Orville (N. Y., Royal); Very Good Eddy (N. Y., Palace).

AUBURN: Jefferson—1st half: Archer & Carr; Earl & Sunshine; Whitelaw, Arthur; 2d half: McLean, Gates & Co.; Southern, Jean; Strand Trio; Tetsumari Japs.

BALTIMORE: Maryland—Adair, Janet; Duffet & Co., Bruce (Phila); Grenadier Girls (Columbus); Jackley, Helen (Wash.); La Pearl, Sabina; Leonard, Eddie (Pitts); McFarlane & Palace; Rice & Werner (Wilmington); Rogers & Co., Allan.

BINGHAMTON: Stone—1st half: Laing & Green; Ross & Ashton; 5 Pandura; 2d half: Glason, Billy; LaSalle & Lorette; O'Brien & Southern Girls.

BOSTON: Keith's—Carcinetti Bros.; Cutty, Wm.; Deagon, Arthur; Kalmor & Brown; Melbini, Lala (Bklyn, Orpheum); Morris & Campbell; Royce, Ruth (Portland); Stevens & Hollister; Sylva, Marguerita.

BRIDGEPORT: Poli's Plaza—Broadway Today; Gilbert & Kinney; Monte & Parte; 2d half: Harlequin Trio; Rainbow & Lillie Mohawk; Oklahoma Four. Poli—1st half: Dobbs & Welch; Hayes & Co.; Dorothy; Reynolds-Donegan & Co.; Wallace & Hollingsworth; second half: Fixing the Furnace; Haynes & Co., Mary; Renault, Francis.

BUFFALO: Shea's—Crummit, Frank (Toronto); 3 Daring Sisters (Toronto); Dorio (Toronto); 7 Honey Boys (Toronto); Hughes, Mrs. Gene (Toronto); Loyal's Dogs (Toronto); Window, Muriel.

CAMDEN: N. J.: Tower's—Colour Gems; Loraine, Oscar & Co.; Miss Manhattan; 2d half: Gillen & Mulcahy; Lormar Hudson Co.; Mack & Earl; Wardell & Co., Ann; What's the Use.

CANTON: Lyceum—Kleist, Paul; Lee & Bennett; 5 Martins; Mayo & Lynn; Olives.

CHESTER: Edgemont—5 Avallons; Gillen & Mulcahy; Gonne & Albert; McDevitt, Kelly & Lucy; What's the Use; 2d half: Mack & Vincent; Miss Manhattan; Wheeler Boys.

CINCINNATI: Keith's—Bergere Co., Valerie (Indpls); Keane & Williams (Louisville); Kimberly & Page (Columbus); LaMar Co., Leona; Powell & Co., Katherine (Detroit); Tempest & Co., Florence (Indpls); Tomkins, Susan (Cleve).

CLEVELAND: Keith's—Hayes & Co., Ed; Hines, Harry (Youngstown); 4 Morak Sisters (Youngstown); Netta-Jo (Dayton); Sherman & Atry (Tole).

COLUMBUS: Keith's—Haines & Co., Robt. T. (Dayton); Janis & Chaplow (Youngstown); Morton & Glass (Cleve); Nichols, Nellie; Race & Edge (Cleve); Ryan & Ryan; Study in Sculpture (Tole).

DAYTON: Keith's—Dockett, Lew; Hasso & Co. (Columbus); Ishikawa Japs; Roberts, Donald; Sidney & Townley; Somewhere with Pershing (Tole); Tarzon (Tole).

DETROIT: Temple—Ball & Bro., Rae E. (Rochester); Cullen, Jas. (Rochester); Fink's Mules (Rochester); Haig & Luckett (Rochester); Smith & Austin (Rochester); Van Cello (Rochester); Van & Schenck (Rochester); Wood & Wyde (Rochester).

ELIZABETH: Proctor's—1st half: Brennan & Co., James; Cartnell & Harris; Howard, Clara; Kelley, Gene & Arthur; Vincent, Nat; 2d half: Home Guards; Kennedy & Co., Jack; Reed, John; Vincent & Co.

ELMIRA: Majestic—1st half: Brown, Geo. & Mary; Healy, Eddie; Some Baby; The Philmers; 2d half: 4 American Beauties; Denett & Davis; Hayseed Maids; Romano, Carme.

ERIE: Colonial—Big City 4; Cronin's Novelities; Gray & Byron (Indpls); Haywood & Co., Jessie; Lander Bros.

GENEVA: Strand—1st half: Denett & Davis; For Love of Me; Glason, Billy; Scott & Co., Francis; Tokio Trio; 2d half: Guerro & Carmen; Millard Bros.

GRAND RAPIDS: Empress—Clifford & Willis; Hands Across the Sea; Tanguay, Eva; Tozart.

HAMILTON: Keith's—Busch Bros. (Montreal); Chilson-Ohrman, Mme.; Embs & Alton; Shayne, Al (Tole).

HARTFORD: Poli—Gordon & LaMar; Haynes & Co., Mary; Imbirh, Hadji; Macart & Bradford; Pietro; second half: Cornella & Adel; Harvey, Heney & Grayce; Herne & Co., Eddie; Herlein, Lillian; Reynolds-Donegan & Co.; Wallace & Hollingsworth.

INDIANAPOLIS: Keith's—Beaumont & Arnold; Clayton, Bessie (Louisville); McConnell & Austin; Martelle (Columbus); Milton & DeLong Sisters (Pitts); Moss & Fry (Detroit); Pederson Bros. (Dayton).

ITHACA: Star—1st half: 4 American Beauties; Hayseed Maids; LaSalle & Lorette; 2d half: Haywood, Mildred; Ross & Ashton; Some Baby.

LANCASTER: Colonial—1st half: Ruth Curtiss & Jazz Band; Wardell & Co., Ann; Meehan, Harry; Rice, Dick & Helen; 2d half: Boyer & Co., Nancy; Jesson & Jesson; Thorndike & Curran; Sultan.

LOUISVILLE: Keith's—Bensee & Baird (Youngstown); Fitzgerald, Lillian; Keane & Golden (Youngstown); Net Yet Marie (Indpls); Rose & Moore (Dayton).

LOWELL: Keith's—Allen, Fred (Portland); Claire & Atwood; Home & Cox (Portland); Howard's Ponies (Providence); 3 Tivoli Girls; Travers & Douglas.

MIDDLETOWN: Middlesex—2d half: The Belmonts; Herman & Co., Felix, Riggs & Ryan.

MONTREAL: Keith's—Bert & Rosedale; Barnes, Stuart (Hamilton); Crosby's Corners; Dugan & Raymond; Du Kane & Co., Harold (Hamilton); Vane, Sybil.

NEW BRITAIN: Lyceum—1st half: The Belmonts; 6 Days; Pett & Stevens; 2d half: Derekins, McCarthy & Evans; Kiltie Duo; Ward, Tom & Dolly.

NEW HAVEN: Poli's Bijou—Dempsey, Tom; Fixing the Furnace; Harlequin Trio; Novello Bros.; second half: Broadway Today; Gilbert & Kinney; Hayes & Co., Dorothy; Monte & Parte.

PALACE: Cook & Savo; Herline, Lillian; Monroe Bros.; Winston's Water Lions; 2d half: Dobbs & Welch; Pietro; Three Walters; Winston's Water Lions.

NEW LONDON: Lyceum—1st half: Around the World; Detzel & Carroll; Kay & Co., Dolly; LeRoy & Harvey; Sweet, Chas. R.

PASSAIC: Playhouse—1st half: Allen & Clark; Duttel & Covey; Jerome & Albright; Reilly & Co., Larry; Simbala & Co., Haji; 2d half: Bett's Seals; Howard & Co., Laura; Musical Echo; Selbini & Grovini; Sweet, Chas. R.

PHILADELPHIA: Keith's—Adair, E. & M.; Cummings & White; Dazie, Mlle; Desvall, Olympia (Wash); Halperin, Nan (Columbus); Howard & Ross; Le Grohs (Buffalo); McFarlane, Geo.; 4 Mortons (Wash); Shone & Co., Hermine.

KEYSTONE: Bell & Co., Adelaide; Burke Touhey Co.; Fox & Brith; Miller & Co., Billy; Sport in the Alps. Wm. Penn—1st half: The Ladellas; Royal Tokio Japs; Stone & Hayes; Wilton Sisters; 2d half: Gonne & Albert; Knowles, Dick; Mumford & Stanley; Wilton Sisters.

PITTSBURG: Davis—Albright, Bob; Clark Sisters (Youngstown); Dotson Co., Frank (Wash); Ford, Biglow & King; Grapewin & Co., Chas. (Buffalo); Hallon & Fuller; 4 Roeders; Parsons & Irwin (Tole).

HARRIS: Crazy Quilts; Held, Wilbur; Kinkaid Kilties; Wood & Lawson.

PORTLAND, ME: Keith's—Bowman & Brooks (Lowell); Chief Capaulican;

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PROVIDENCE: Keith's—Budd, Ruth, Du Bois, Wilfred; Kennedy, Frances (N. Y. Colonial); McIntosh & Maids (Boston); Seymour, H. & A. (N. Y. Royal); Sweeties (Wash); Ware, Helen.

ROCHESTER: Temple—Art (Boston); Hickman Bros.; Juliette (Montreal); Lee & Cranston (Hamilton); Mann, B. & H.; O'Neil (Montreal); Wilbert Raymond (Buffalo); Texas Comedy 4.

SCHENECTADY: Proctor's—Anthony & Rogers; Ara Sisters; Tetzumari Japs; Vincent & Co., Claife; 2d half: Kerslakes Pigs; Miller & Bradford; Stanley, Stan; Toto; Welch & Co., Lew.

SCRANTON: Poli—1st half: Demarest & Doll; The Pierettos; Stephens, Emma; 2d half: Bennington & Scott; Billett 13; Schoen, Billy; Yankee & Dixie.

SHAMOKIN: Opera House—2d half: Lazarre & Dale.

SPRINGFIELD: Poli's Palace—Ferrier, Henry; Harvey Heney & Grayce; Lillian & Equilla Bros.; Nickels & Woods; Very Good Eddie; second half: DeShelle & Co., Dorothy; Harmony Girls; Mills & Lockwood; Novello Bros.; Review Comique.

STAMFORD, Conn.: Alhambra—1st half: American Comedy Trio; Burns & Jose; Creighton, Charlie; Ward, Tom & Dolly; 2d half: Pett & Stevens; Recollections; Taylor Bros. & Remple; Walter & Co., Ann.

SYRACUSE, N. Y.: Crescent—1st half: Cale & Coyne; Guerro & Carmen; Haywood, Mildred; Hewins & Co., Nan; Romano, Carme; Welch & Co., Emmett; 2d half: For Love of Me; Laing & Green; Scott & Co., Francis.

SYRACUSE, N. Y.: Temple—1st half: Kerslakes Pigs; Stanley, Stan; Southern, Hean; Strand Trio; 2d half: Anthony & Rogers; Ara Sisters; Mabel Whitman & Dixie Boys; Wilson, Frank; Vincent & Co.

TOLEDO: Keith's—Clark, Sylvia (Grand Rapids); 4 of Us (Grand Rapids); Goldini's, The (Dayton); Gruber's Animals (Buffalo); Timberg, Herman.

TORONTO: Hippodrome—Grindell & Esther; Loraine, Bud; Norton & Noble; Petticoat Minstrels; Thorne & Co., Harry; Shea's—Beeman & Anderson; Langdons, The; Lewis, Henry; Martyn & Hayes; Miller & Lisle; Nielson-Terry; Phyllis (Phila); Rosamond & Doharty; Sheehan & Regay.

TRENTON, PA.: Taylor—1st half: Boyer & Co., Nancy; Jesson & Jesson; Sulton; Rusticating; Thorndike & Curran; 2d half: Abbott & Co., Pearl; Dale, Bert & Peggy; Stone & Hayes; Synco; Worth Wayton Four.

UNION HILL, N. J.: Lincoln Theater—1st half: Allen & Co., Tommy; Herbert Trio; McDermott & Haegney; Svengali; 2d half: Bozini Monkeys; Laura Brian & Herbert Fryer; McDewitt, Kelly & Lucy; Manning, Alice; Martin, Chas.

WASHINGTON: Keith's—Avon 4 (Phila); Bernard & Duffy; McGivney, Owen (Bklyn, Orpheum); Norton & Lee; Rajah (Phila); Robbins (N. Y. Palace).

WATERBURY: Poli—1st half: Cornelia & Adel; Oklahoma Four; Renault, Francis; Three Walters; Weston & Eline; 2d half: Cook & Savo; Monroe Bros.; Nickels & Woods; Very Good Eddie.

WILKESBARRE: Poli—1st half: Bennington & Scott; Billett 13; Schoen, Billy; Yankee & Dixie; 2d half: Demarest & Doll; The Pierettos; Stephens, Emma.

WILMINGTON: Garrick—Candy Shop, The; Eadie & Ramsden; Royal Gascoignes (Balto); Walker & Texas.

WORCESTER: Poli's Plaza—1st half: Gordon & LaMar; Harmony Girls; Herne & Co., Eddie; 2d half: Dempsey, Tom; Gordon & LaMar; Imbiri; Harji. Poli—1st half: DeShelle & Co., Dorothy; Mills & Lockwood; Rainbow Lillie & Mohawk; Review Comique; Staggpole & Spier; 2d half: Ferrier, Henry; Lillian & Equillo Bros.; McHale, Mary; Macaret & Bradford; Weston & Eline.

YOUNGSTOWN: Hippodrome—Bowlers, Walter & Croaker; Cornelli & Gibson (Dayton); The Duttons (Cleve); Elkins, Fay & Elkins (Erie); Maid of France; Melnotte & Leedum (Tole).

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With kindest personal regards,

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PHOTOPLAY MUSIC

UNUSUAL FEATURES IN SETTING MUSIC TO FILMS— STANDARDS FOR ORGANISTS

BY PHILIP EDWARDS

MANY interesting things come out in the setting of pictures for orchestra, and even in the settings for organ and piano, although the orchestra furnishes the best examples of now and then hitting the nail on the head. In some of the large New York picture houses the music for the feature is not played at rehearsal, but simply read out to the men, cuts explained, and sometimes a passage or two played to see if the players understand the situation. I have referred to this phase of the work before, but it is always interesting.

A section from an overture or a ballet may be exactly the right mood for the general subject on the screen, yet the detail in such selection may not have been thought of. Yet every now and then some particular part of the picture comes at exactly the right measure in the score. So often does this happen that there is an uncanny element in it. Even the leader who picks out the music is often astonished at the results.

Parallel in Arts

The reasoning may be a little off the track, but it seems that pictures and music are very closely related, even though the picture is made without any reference to the ultimate score. The general plan of the arts is much the same; there is always some similarity when they are brought into contact. Mother Nature seems to have provided the greater portion of our inspiration and a common source of inspiration begets a common medium of expression. Therefore, the union of two arts, such as pictures and music, shows that they are not strangers.

This is an agreeable condition, for who knows what the expression for the film would be, if not music? Yet in talking to a film editor the other day, I found that he was not particularly interested in the musical viewpoint of the picture. He was not quite in sympathy with the Wagnerian idea as applied to stories. He was willing to admit that if a story had to do with singing, it was legitimate to use it as a libretto, but scarcely otherwise. I am always glad to hear the views of men in the picture business, for, as a rule, the musical editor and leaders of the orchestra never have a chance to hear such views. But it seems to me that the big picture man of the future is going to be just such a man as was Wagner. He must know everything, from the first story to the lights and music at the ultimate presentation.

Failing such a condition on the part of the picture writers and producers, the musician, being asked to express the film in tone, has a difficult job. This is particularly true in

a picture of short scenes and many flashbacks. These latter are the bane of the leader's life. Yet they seem to be an important part of most of the dramatic pictures. In many pictures it is not the fault of the leader that the setting is bad. It is impossible to do otherwise. I know good leaders who are ashamed to play some photoplays, and say so. This is not a good feeling to have abroad. Sooner or later it will fall back on the poor director with a dull thud.

Imitations and Organists

My attention has been called lately to conditions in organ playing for pictures in the east and in the west. It seems that in the west the organist is passed on his ability to play comedies and in the east on his ability to play the feature. This condition even has an influence on the brand of organ purchased in the eastern part of the country and those in the west. The west is the place for orchestral instruments. To play a comedy one must have much hardware to throw about. There must be all sorts of blocks; Chinese and Japanese, cow-bells, whistles, anvils and traps galore. With such an assortment it is easy to make a lot of noise while Mutt and Jeff are cavorting around the cardboard. It is easy to imitate the bark of "Teddy," Mack Sennett's dog, or give the purr of "Pep." Babies may be heard crying and all the sounds of nature reproduced faithfully.

It is rather odd that the players from these two parts of the country do not have much in common. It is no one's fault, but just a situation that has grown up from local soil. The soils in the different localities are different, and that is about all that can be said. But the main thing to remember is that it is not well to take a trip and a job until one is sure what sort of work is demanded. Several men have tried it. The net result was a lot of money spent on railroad tickets both ways, and a sadder heart and a wiser brain.

Our Columns Neutral

It must be understood that this department does not criticize either school of playing. There is plenty of room for all, and more room being created all the time. So none of the crowd is ever going to want for work. This has certainly been proved. It is impossible to find a good player of either sort out of a job. The orchestral player has a harder time of it, owing to playing the whole show without orchestra—in fact, doing the work of the orchestra on one instrument. He deserves and usually gets more pay. No salary that I have yet heard of is high enough for an organist who plays seven hours a day, seven days

in the week. He will need all he can save of it to pay his expenses in a lunatic asylum later in life.

Both styles of organs, the orchestral and the church type, are useful in their particular localities. There is no doubt about this. But these types do not mix very well, and it is better to keep them widely separated. So it is just as well that the width of the continent is between, and that certain players stay in the east and certain others stay in the west. Whether the twain shall ever meet, I do not undertake to say. We have printed in these columns notices of both kinds of organs, probably more of the orchestral type than the other. So there can be no feeling one way or the other; we are neutral here. Comments from both sides are welcome.



A. FRATKIN

Leader of orchestra, Allen Theater, Edmonton

RIVOLI—NEW YORK

Herbert and Schertzinger Music for Hart Film

One winning overture for picture houses is William Tell, splendidly played at the Rivoli last week. It brought forth hearty applause. The novelty of the program was the Prizma "Model Girls," both in wax and in the flesh. These wonderful color-pictures are intensely interesting. The orchestra accompanied them with Kreisler's *Liebeslied*. A new violinist appeared, Catherine Norfleet. She made a good impression and a charming figure in Schubert's *Ave Maria*.

The Rivoli Pictorial held unusual surprises, not the least of which were scenes of Ruth St. Denis and pupils in original dances, and her own celebrated "Peacock" dance, never before filmed. Numbers used for the Pictorial included *Triumphant America*, part of the ballet from "Queen of Sheba," the *Bugle Call Rag* and Sousa's *King Cotton*.

William S. Hart came to the Rivoli in "Breed of Men," a strong feature, and this had a most excellent musical setting by Hugo Riesenfeld. The Hart theme was the first part of Herbert's *Panamericana*. The love theme was by Schertzinger, now a director in pictures. Another good theme used was *Only a Year Ago*.

Carlos Mejia sang one of his own compositions, *Sueno De Amor*. The comedy was "Scamps and Scandals," during which were played *Who's Who*, *Step Lively*, *Full of Dash* and *The Plunger*. The organ number was *Finale* in D, Lemmens, played by Firmin Swinnen.

RIALTO—NEW YORK

Enthusiasm for Feature—Varied Orchestral Setting

The overture at the Rialto last week was a tone poem by Smetana, called *Vltava*. It was played to changing lights and pleased a capacity house. Hugo Riesenfeld and Nat W. Finston conducted. The new Kinograms had their first show-

ing on the same program. These were noted for their short titles and unusual news values. During the showing of these the orchestra played *Scene Pittoresque*, Godard, *Caprice*, Hollander, *Heart of America*, Pryor; and for Russian subjects, the *Hymn of Free Russia* and Luigi's *Marche Russe*.

Anne Rosner sang Herbert's *In Dreamland*. As, an intermediate number, the orchestra played *Gems* from Stephen Foster, arranged by Tobani. The organ solo was *Canzonetta* by Seeböck.

De Mille's new Arctcraft picture, "Don't Change Your Husband," aroused much enthusiasm. The orchestra setting included such numbers as Lack's *Idilio*, *Blue Bell*, part of the *Prelude* from "Heriodade," Massenet, a few measures of the "Faust" Ballet, *First Love*, Benoit, and a part of the *Imaginary Ballet* by Coleridge-Taylor.

LOS ANGELES—

GRAUMAN'S

Director Kay Composes Number Entitled "California"

That Marguerite Clark is a tremendous favorite with the people, after all, is evidenced by the fact that "Little Miss Hoover" is selling out at every performance at Grauman's. Starting with *March Militaire*, different selections are played throughout the picture, including *Ballet Sentimental*, *Mignonette*, *Silent Sorrows*, *Under the Leaves*, *Sylvia Ballet*, *Cavatina*, *Bon Vivant*, *Home Sweet Home*, *Wooing Hour* and the waltz *Kisses*.

Arthur Kay, director of Grauman's Symphony orchestra, is appearing in the role of a composer as well as director. Jesse Crawford does ample justice to Mr. Kay's new composition, *California*. While there have been no end of musical "Californias," the present one seems bound for success.

"Topics of the Day" was of unusual interest. Popular military music was played throughout.

HANFORD'S MUSIC CUES FOR THE BIG FEATURES

"Breed of Men" (Arctcraft)

Love theme suggested: *Only Girl* waltz, Herbert.

Open with a western characteristic. Title: If it's a show-down—rather agitato.

T. Midnight—sombre, lively at card game, then into plaintive.

T. Morning—neutral, slow, soft. They drink—soft lively.

Hart sees pony—play louder, brighter.

T. And Careless Carmody did—western characteristic.

T. Pancho—agitato—(shots).

Hart comes through floor—dramatic.

T. I'm Ruth—theme.

Pancho starts to run—agitato—(shots).

T. Dusk—theme.

T. A trail well-known—softly into sinister.

T. Slipalong, I'm the luckiest—short theme. Into agitato.

Hart enters cabin—theme.

T. In the office—soft dramatic.

T. The shipping shutes—work into agitato.

T. A precaution—mysterioso.

T. 10 P. M.—mysterioso. Into agitato to action.

T. This is Chicago—dramatic.

Into agitato to action at Hart's return.

T. Careful Carmody—theme to end.

"Courage for Two" (World)

Love theme suggested: *Sweet Thoughts of Thee*, Howard.

Open with neutral mood. One-step to action. Agitato at shots.

Cal and Marion ascend steps—soft, quiet; then dance to action.

Title: When I was a kid—rather dramatic.

T. My father died—plaintive.

T. Anthony Hopkums, Jr.—light, bright.

T. At midnight—an intermezzo, not too light.

T. The Jungle Cat dons—a caprice.

T. Another branch—rather sinister.

Marion alone—soft, tender.

T. There's Smiley Reilly—agitato, then back.

At Waldorf—play—restaurant style, vary tone to action.

Cal enters—neutral intermezzo.

T. In plain words—agitato.

Anthony telephones—soft theme.

Comas enters doorway—agitato.

T. Friday night—light mood, agitato at stable.

At Nichols and Cal—soft dramatic.

T. I-er-we—light mood into soft love theme.

"Hard Boiled" (Paramount)

Love theme suggested: *Under the Leaves*, Thome.

Open with light, lively intermezzo.

Title: Play big overture style, to action.

T. The opposition—rather sedate, homely.

Flash to Opera House, back to overture style.

T. The awful hour—light mood.

T. You're on the wrong train—rather agitato, commotion.

T. Cannery sounds like—graceful, light.

T. The finish of Billy's—same mood.

For dinner party play old folks' tunes, if desired.

T. You owe me two hundred—rather sombre.

T. Evening—soft melody.

T. A week later—bright picnic music, swinging.

T. Don't drink that water—soft hurry.

T. Deacon—lively.

T. I seen them going on—agitato. Billy and Miss Melrose—soft theme.

"Luck and Pluck" (Fox)

Love theme suggested: *Simple Confession*, Thome.

Open with light, bright intermezzo. Title: That afternoon—another same; hurry for chase of squirrel and horses.

T. Oh, I'm so glad—theme.

T. Follow that young lady—sinister.

T. The I. D. organization—neutral, into mysterioso to action.

T. Savage-looking Colt—dramatic, agitato at chase.

T. With a cop to urge—mysterioso.

T. Home, Sweet Home—theme.

T. The next morning—rather agitato.

T. It's all right, pop—rather dramatic.

Laura enters—theme; she goes out—as before.

T. Cafe Royal—light style.

Walsh enters—theme.

Richter enters bank—sinister.

T. Since the squirrel—mysterioso and agitato to action.

T. Have a cigar—theme.

T. Richter announced—rather soft agitato to action.

T. The following evening—sinister.

Velvet in booth—agitato.

Furioso for fight—long mood.

Father arrives—theme.

IS THAT SO!

Conductor Albert Wayne at the Stanley Theater, Philadelphia, has arranged a medley of popular airs from well known light operas of a decade ago. It has become a popular feature of his program.

H. E. Hayden, recently of the Orient Gardens, Boston, is the new player at the Strand, Ft. Dodge.

Ernest De Soto is the leader in charge of the Belvidere Theater orchestra in Pomona, Cal. He is an experienced musician, having had the direction of music in the San Bernardino Opera House for a number of years.

Ralph Brainard, organist, has been playing at the Rialto, New York, during a short illness of Arthur Depew. Both Mr. Depew and Joseph Litow are back at their respective desks.

NEW PHOTO PLAY MUSIC RELEASES

Heart of Wetona, Gostler	Feist
Waters of Venice	Artmusic
Intime Chinese, Baron	Schirmer
Nocturnette, D'Evry	Schmidt
Melody, Hunter	Boston Music Co.
Kentucky Dream,	Henry Stern

STRAND—NEW YORK Ladies' Quartet—Waltzes Feature Barrymore Picture

Herbert's popular *Babes in Toyland* furnished the Strand a welcome overture last week, conducted by Carl Edouarde. The Strand Topical Review presented some interesting scenes of President Wilson abroad. Also some thrilling ski jumpers, during which the orchestra added to the effect by playing a rapid galop. A colored scenic, "Catolonean Pyrenees," was shown to a pastoral flute solo by Theo. Yeschke, with a piano accompaniment by Max Herzberg. *When the Boys Come Home*, by Oley Speaks, was the number sung by the Strand ladies quartet. The singers were placed on the bow of an incoming steamer. At the trio, a distant view of the Statue of Liberty appeared in the background. This number won applause.

The feature, John Barrymore in "Here Comes the Bride," called for the usual conventional setting in the orchestra, and most of the numbers were light, on the intermezzo and waltz style, fitting the comedy splendidly. Mr. Brigham used selections from Herbert's light musical comedy, "Sweethearts," for the organ accompaniment during the orchestra rest. Alys Michot, soprano, sang Dell Acqua's famous *Chanson Provencale*.

PITTSBURGH GRAND "In the Gloaming" Used for "Romance of Happy Valley"

"A Romance of Happy Valley" was shown all week at the grand million dollar photoplay theater. The theme used for the musical setting was *In the Gloaming*. At the first showing of the church interior *Angelus* from Herbert's *Sweetheart*, very fittingly was played. A strain from *Cavalleria Rusticana* furnished the recession. Jenny's anxiety for the return of her lover was forcibly expressed by the old song, *I've Waited Honey, Waited Long for You*.

When John's delight at the success of his toy invention was pictured Herbert's *March of the Toys* came in particularly well. *Back Among the Old Folks Once Again* was the number Zoel Parenteau used for the score upon John's return home. The program consisted of many numbers from Tchaikowsky, Hadley, Beethoven, and Grieg. LATUS.

BUFFALO— HIPPODROME

Popular Selections for Mabel Normand in "Mickey"

"Mickey," with Mabel Normand in the title-role, is the feature of what Manager Harold B. Franklin describes as one of the best 'all-round bills he has presented.

The song *Mickey* is theme "A" of the musical setting, which has been arranged from a popular point of view. Theme "B" is *Polly*, from "Ziegfeld Follies." *Every Little Movement*, from "Madame Sherry," is used where Mickey's society relatives are trying to lure the young millionaire to marry their daughter. *You're Here and I'm Here* accompanies the scenes of the arrival of Mickey at the home of her parents, while theme "C" is *Peg o' My Heart*, a song suggesting the kind of character portrayed by the heroine.

For the race scenes, instead of the stereotyped gallops, the orchestra plays the last movement of *The Dance of the Hours*. When Mickey goes in bathing, *There's a Little Bit of Bad in Every Good Little Girl* accompanies her, and so on through the picture. Mr. Franklin has selected a musical setting composed of the melodies that everybody knows.

The comedy this week is Mack Sennett's "Cupid's Day Out," and here we find such selections as *A Country Girl*, *Cherry Blossoms* and *Everything is Hunkydory Down in Honky Tonky Town*. The first Prizma release is on the Hippodrome bill this week. It is a picturization of "Kilauea, the Hell Hole of Hawaii," and Hawaiian selections accompany this feature. The Literary Digest and the Hippodrome News completes the bill. The stage setting this week is an adaptation of the famous painting, "The Close of Day," by Emile Adam and Carrie Jacobs Bond. *The End of a Perfect Day* is used as the setting is unveiled.

CHAS. B. TAYLOR.

CLEVELAND— STILLMAN

"Red Widow" Waltz Adds to Appeal of "Don't Change Your Wife"

"Don't Change Your Wife," this week's attraction at the Stillman Theater, was presented by Manager Jack Kuhn in such manner as to get the very best out of the picture. Musical Director Hyman Spitalny added to the atmosphere and to the sincerity of the film by his choice of selections suitable to the accompaniment. His main theme was the popular waltz tune from "The Red Widow," with strains from the opera threaded in and out through the plot. LOEB.

"When You Look into Her Eyes" Hit in Omaha

When You Look Into Her Eyes was played by the orchestra of the Rialto Theater, Omaha, Neb., when "Virtuous Wives" was showing there. A. Hospe Co., music dealer, sold out his supply of seventy-four copies of the song during the first two days of the picture's run, and before the night of the third day there wasn't an unsold copy in Omaha. The theater management received many inquiries about the piece.

Anything You Want to Buy or Sell?
THE MARKET PLACE
On Page 237 Will Do It For You

UP TO THE SCREEN MINUTE



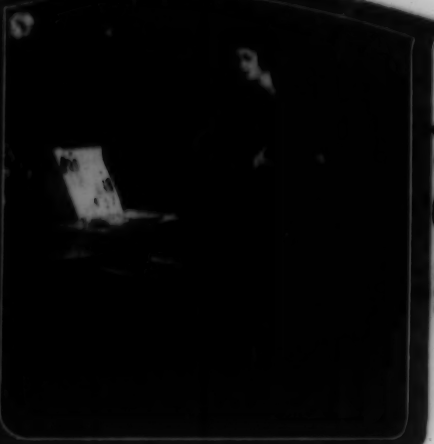
If the laurel wreath was awarded for beauty it would be justly won. Elsie Ferguson, Arcturion star.



Henry B. Walthall beating a hasty and neat retreat from his pursuers in "False Faces" (Paramount).



A suit of armor has become an appropriate sparking habili-ment. Harold Lloyd wears one in "Ask Father" (Pathe)



Vivian Martin trying to simulate a fashionable farmerette in "You Never Saw Such a Girl" (Paramount)



Houdini, in an episode of "The Master Mystery" (Octagon), is about to come in contact with a chair other than sitting on it.



National Army cavalrymen drilling, "Horses of War" (Amer. Official Com. on Pub. Information)



Marion Davies utilizes to advantage this flower saving in "The Belle of New York" (Select)



Charles Ray resorts to some strenuous dodging and queer clothes in "The Girl Dodger" (Paramount)



WITHOUT FEAR OR FAVOR—By an Old Exhibitor

ENGLISH-MADE films are a good thing for Canadian theaters—when they can be had in sufficient quantity.

Until that day arrives they must subsist on the best *quality* films that the world market yields. This so the investments involved in these properties be not endangered.

Whether those films are American, French, Italian or BRITISH they must be procured.

The theater investment that tries to thrive on films *not* procured from these countries will have hard sailing.

That means the *investors tell rebel*, because, firstly, the **PUBLIC WOULD HAVE REBELLED**. You cannot force pictures on a public: there must be a sort of demand: films in this respect are like no other merchandiseable article.

It is true that American films imported into Canada have featured American ideals. As a great Canadian paper, the *Sun* of Vancouver, says: "The question of friendliness and tolerance becomes an important issue. About a month ago, we, Canada and the United States, were allies. The Union Jack and the Stars and Stripes caressed each other in the breeze."

Demon of Intolerance

"Peace is declared. Our hands are still unwashed from the blood stains of our joint killings. Our boys, Canadians and Americans, are still sleeping back to back 'somewhere over there' and the demon of intolerance, which begets hate and makes war, is beginning to assert itself."

"We should have come out of this war reunited brothers, filled with an undying love, a feeling of championship TOWARDS EACH OTHER."

"Canada needs only the realization that democracy is not an ideal to be dreamed over, to be discovered like some far star through a telescope, but that democracy is here with us, if we but rid ourselves of intolerance and implant in our heart, our mind, our very soul, a tolerance and sympathy for every man's flag, ideal, race, creed, belief."

The newspaper further points out that Canada depends on the United States for 99 per cent of her moving pictures, that the Canadian exchanges are in close touch with the Canadian exhibitors and so post the American manufacturers on the style of picture the Canadian market demands.

"The picture is released for Canada," says the editorial, "and about 5 per cent of the cost of production is charged to Canadian territory. The United States must cover 95 per cent of the expenditure involved, excepting, of course, what foreign sales bring."

In short, the American Way will creep into a film starring Mary Pickford, Canadian, or Charles Chaplin, English, because such a large percentage of the expenditure must be **GOTTEN BACK IN "THE STATES."**

The Canadian theater field will not have All-Canadian films because it cannot support them!

Feeling Against Yankee Films in Canada Not Based on Logic or "Friendliness and Tolerance"—Canadian Industry Itself Suffers Through Ban—No More Swear Words?—Publicity for Publicists

If it could, there would undoubtedly be Canadian producing companies, with All-Canadian casts and directors, making strictly Canadian stories.

Chances to Edit?

Still, there may be opportunities for "editing" American-made films especially for Canadian consumption. Sawyer and Lubin say of their first production: "Certain scenes have been especially incorporated in the prints that will go to Canada, and particular care has been exerted in the matter of titling in this respect throughout the length of the film."

Herbert Sawyer and Arthur Lubin, it seems, have both been Canadian movie men.

Couldn't experts similarly informed on Canadian tastes be stationed at the American studios, for "similar" editing of copies of pictures for Canadian shipment?

The official pictures for the U. S. Liberty Loan also indicate it can be done. Some slight changes were made in them and they were adapted to boost the Victory Loan—Canada's!

Where Canada can be "played up" in a picture by mere deft handling of scenes and titles, sane Americans should join with sane Canadians in urging it!

But a film should never be mutilated or banned, because in a general way it shows American life, manners, ideals. That would be neither "friendliness nor tolerance," and, aside from the financial loss such a process involved, the industry would provoke a suspicion of our "late Ally" on the part of American citizens which could do no good—perhaps much harm.

Be assured that America is not trying to "force her thought" on Canada. The records show that Canada attracted more American boys to her expeditionary armies during any month in the war just ended than America attracted Canadians to her standard during the entire course of the Spanish-American War.

Can the Cuss Words!

Once upon a time the motion picture screen was most polite in its language to the great public that came for entertainment.

It never cussed at 'em!

Then came the War.

And—

To 'ell with this thing and—

Goldam that thing.

A fine cussing match!

The War's over.

Are THESE?

They might well be.

(A tip to producers: the public is TIRED OF 'EM!)

The heat of War makes us forget a lot of sure rules, and there's none safer than that people come to a picture show for *clean, unspiced* entertainment.

Exhibitor Weinberg, of Buffalo, knows.

"I'd rather play above than below," he sets forth. "Let 'em shoot high. There isn't a person in the world who isn't trying to aim higher, to get ahead, to be *better* than he or she is. I WOULDN'T THINK OF LOWERING A STANDARD."

Let's boost the standard of our screen English!

An Interesting Question

Ought publicity men publicize themselves?

One ad man who was against it "on principle" and would never inject his name into his copy had a change of heart recently.

He had been a pretty busy fellow for a couple of years, but not having publicized all this was called up by a film company last week and generously offered a place—paying half his present income!

That publicist wanted to take service section space in the trade press to extol his virtues!

One of the "on principle" fellows who still sticks, however, is the First National ad man, whose stuff is markedly better than most of that which the Old Exhibitor lamps in the movie papers.

But the only way we could get light on the Man Behind was by application—think of it!—to a confrere, Earl Hudson, who vouchsafed this much:

"Sure, Mr. Yeardsley—that's the man you ask about—writes telling copy. He knows the exhibitor. How? Because *he's been one!* Knows that a man with a theater investment is not interested in advertising bull, but in the DOLLAR AND CENTS VALUE TO HIM of the attraction offered. That's how the dollar sign, all-conclusive, got into the First National ads. Plays us up, not himself—so much so I can understand how you came to put that question."

But when the clever Yeardsley is asked by the Man on the Street "Doing anything, ole man?" or tipped (Ye Gods!) to some fifty per job, will he change his tune for all that?

Like my publicist?

Nevertheless, advertising men should NOT advertise themselves—as they persistently do in the fillum game. Their profession is to advertise the Other Fellow.

By Way of Correction

We said "free-lancing" by writers wasn't paying any more and that the defection of that veteran "lance," Joseph Franklin Poland, to a staff was one of the indications. Mebbe we are right about the general "free-lancing" surmise. But no other than Joe Poland himself says we are mistaken, and that even the illusion to him was a bad guess.

"You see my contract only calls for one story," he writes, "and continuity of same every six weeks: any other work I turn out is my own property. That is why I rather object to its being reported in any trade paper that I am 'on staff'; I am not on staff, in any sense, such as it is generally known. I simply have a contract to deliver a story every so often for American's stars, and all my other work can be free-lanced."

"I have no other connection with the studio. But if it becomes widely circulated that I am on staff, it is going to embarrass my contributions to other companies. My contract makes all this clear, but the publicity department uses the words 'on staff' in writing about me."

Of course, "Without Fear or Favor," as the friend and champion of the good writer wherever found, did not know it was doing Poland an injustice. We read of Poland's change "to staff" in a reliable enough trade journal and took the account at face value.

And the thought occurred to us: isn't this "free-lance" veteran "on staff" at that?

True, he is still writing, and under the terms of his contract, for the general market. But at least he is "on staff" to Miss Minter. That is, no matter what other stars, male or female, Joe may write for, he is under definite arrangement to make a certain number of plays or continuities for this charming little player!

Darnitall, when IS a "free-lance?"

How Mister Public and His Wife Feels About It

Lou Rosenbluh, New York Fox manager, is keen for "community booking." That is to say, Lou thinks it fine and dandy to release big films in many sections of a given city or town "day and date."

Well, it is a good idea in the places where exhibitors are sane enough to use newspaper ad. space.

What is your impression about the merits of a stage production when you hear everyone talking about it?

How do you suppose Mister Public—or his wife—feels when they "see by the papers" that Such-and-such-a-Feature is being shown by a dozen theaters that same night?

Must be a pretty good "fillum," eh, what?

"And the Central is showing it in our neighborhood—don't you think we had better run over and see it?"

Hall "Said It" a Year Ago

Lou says, too, that good features oughtn't be "pulled out" of a theater until every theater-goer in the district covered has had the chance of a peep. "The absurdity of the old way," he declares, "can best be illustrated with a question: What would be our opinion of a producer of recognized success on the speaking stage if, after he had shown the play for three days he should suddenly take it off while still doing capacity business, in order to make way for an untried production?"

But Frank Hall expressed the same thought a year ago, when he arranged that theaters exhibiting his films should keep them as long as they "drew."

SCREENPLAYS AND PLAYERS

WILLIAM GIBBS McADOO BECOMES LEGAL COUNSEL FOR "BIG FIVE"

Former Secretary of Treasury and Director General of Railroads to Guide Griffith-Hart-Fairbanks-Chaplin-Pickford Group

WILLIAM GIBBS McADOO, former Secretary of the Treasury and Director General of Railroads, has been engaged as counsel for the United Artists' Distributing Association, an organization the membership of which includes the foremost stars of the motion picture field.

Mr. McAdoo has admitted his new connection, the contract for which marks his return to private practice. His salary will be \$100,000 a year. The former Cabinet official has been resting in Los Angeles since retiring from his duties as Director General of Railroads and head of the Federal Treasury Department.

D. W. Griffith is a member of the Artists' Distributing Association, and

in addition to him Mr. McAdoo, by his new contract, will now represent legally Charlie Chaplin, Mary Pickford, William S. Hart, and Douglas Fairbanks, known to the screen world as the "Big Five."

In a statement issued immediately after the signing of his contract, the former Secretary of the Treasury said:

"They (the 'big five') have determined not to permit any trust to destroy competition or to blight or interfere with the high quality of their work. They feel that it is of the utmost importance to secure the artistic development of the motion picture industry, and they believe that this will be impossible if any trust should get possession of the field and menace the business."

"UNDER FOUR FLAGS" FOR SMALL TOWNS

Government's Victory Film Proves Big Drawing Card

It is being pointed out to exhibitors in the smaller towns by the Division of Films of the Committee on Public Information, that they are offered an unusual opportunity to make money and gain popularity by showing the victory picture of the Government, "Under Four Flags."

The people of New York displayed a keen desire for this war fact picture, a wish to see how the war was won. The Division of Films believes that the people of the smaller cities and thousands of towns, both the motion picture fans and those who are not, are as keenly interested in the facts of the war as are the people of the larger cities.

The Government rental is fixed on a basis that allows the exhibitor a large margin of profit and is so arranged that he can play the picture at his regular admission prices and gather his profit.

Picture Operators to Aid in Reconstruction

Moving Picture Projective Machine Operators' Local No. 165, Cincinnati, has taken a stand to assist in the reconstruction period. No member of this local will be allowed to hold any position except that of motion picture machine operators. During the war period members were permitted to work at other positions during the day, but this rule was rescinded, effective Feb. 1.

Chaplin-Harris Honeymoon Is Interrupted

Mildred Harris and Charlie Chaplin apparently won't go to England. At present they are spending a somewhat intermittent honeymoon at Mt. Lowe, near Los Angeles.

Start Work on Picture in Cleveland

Work has been begun on "The House Without Children," under the direction of the author, Robert McLaughlin, and Sam Brodsky, general manager of the Argus Motion Picture Company, in the old Tom Johnson homestead, Cleveland, which has been converted into a motion picture studio for the filming of the play.

Belle Bennett's Own Company

With a capital of \$750,000, the Belle Bennett Pictures Corporation has been organized for the purpose of producing motion pictures in San Francisco. C. E. Bentley of New York is the vice-president and general manager. A big studio is to be erected in San Francisco. Belle Bennett, now playing the Alcazar, is the star.

San Francisco Has Film Board of Trade

The San Francisco Film Board of Trade has filed articles of incorporation. The objects of the corporation are to promote high moral principles in the film business, to investigate bad business methods and to keep members informed as to the financial resources of exhibitors.

De Croiset Sues Vitagraph for \$150,000

Lieut. Francis De Croiset of the French Army, well known playwright and novelist, has filed a suit for \$150,000 damages against the Vitagraph Company of America for alleged infringement of the motion picture rights to the screen adaptation of "Arsene Lupin."

Wally Van to Produce

Wally Van is planning to produce feature comedy dramas. Releases will be made through the Independent Sales Corporation.

NEW FILM COMPANY

Augustus Thomas, Leah Baird, Harry Raver and George Irving Unite

A new company with Augustus Thomas, dramatist; Harry Raver, producer; George Irving, director, and Leah Baird, star, sharing the honors in a series of six motion picture productions, has been formed.

Mr. Thomas is to furnish the plays, the first one being "As a Man Thinks," an adaptation of the play in which the late John Mason originally appeared. Six productions will be made each year. Arthur Beck will have charge of the business affairs of the company.

Bill Affects Film Operators

A bill which provides that an application for a motion picture operator's license must be accompanied by an affidavit of a licensed operator showing the applicant has served as assistant for not less than six months has been introduced in the New York Legislature by Assemblyman Edward J. Flynn of the Bronx.

Permits must be obtained from the licensed authority to act as such assistant, and the assistant may not himself operate a machine. Any one who has operated a machine for not less than six months may present his own affidavit.

Goldwyn Aids Returned Service Men

The Goldwyn studio is solving the problem of providing employment for discharged sailors and soldiers by giving them the preference wherever they can be used in any department.

DUPONT COMPANY MAKES STUDY OF FILM MANUFACTURE

Believed to Be Planning to Enter Technical End of Picture Field

A NEW and powerful factor is looming up in the motion picture field in the huge organization of the DuPont Powder Company, of Wilmington, Del.

In an exclusive telegram to THE MIRROR, Charles K. Weston, publicity director for the DuPonts, stated officially that the organization is making a series of detailed studies of the manufacture of photographic film. Although nothing further was announced, it is assumed by those in position to know that these studies will have to do specifically with photographic film as used in the production of motion pictures, as it is in this line that the demand exists.

With the DuPonts entering the film manufacturing field, the Eastman Kodak Company, heretofore the principal occupant of that field, will have a formidable competitor. Since the motion picture became a worldwide form of entertainment, all the developments and improvements in film manufacture may be credited to the Eastman Company.

SPRING SEASON OF GRIFFITH FILMS

Elaborate Presentation Planned at a Broadway Theater

A special spring repertory season at a prominent Broadway theater is a probability under the D. W. Griffith banner. If present plans are carried out, the majority of Mr. Griffith's productions, including "The Birth of a Nation," "Intolerance" and "Hearts of the World" will be presented on an elaborate scale with a large symphony orchestra. It is not unlikely that several new Griffith works will be shown for the first time during the season. "The Fall of Babylon," recently produced by Mr. Griffith in Los Angeles, will doubtless be included among the new offerings. Of the older Griffith features, first shown when Mr. Griffith was directing for Biograph, Reliance, Majestic and Fine Arts, would be included "The Sands of Dee," "The Avenging Conscience," "The Single Standard," "Home" and "The Escape."

Movie Theater Memorial to Dead War Heroes

Covington, Ky., citizens plan to erect a \$100,000 motion picture theater that will be a memorial to soldiers, sailors and marines of that city who lost their lives in the world war.

Nearly \$1,000,000 in Deal

Between \$800,000 and \$1,000,000 are involved in a deal just consummated, whereby Chester Beecroft obtains the rights to the entire film output of the Robertson-Cole Company for continental Europe.

The listing of a new commodity in the DuPonts' catalogue fulfills the forecasts of Chambers of Commerce and trade journals to the effect that American manufacturers who have been devoting their energies to war orders will be able to substitute commodities with equal profit to themselves now that the war is over. The Department of Labor, too, has stated that capitalists developing new lines will be able to give employment to the hundreds of thousands of men who are daily being mustered out of the army.

Charles S. Hart Returns from Europe

Charles S. Hart, Director of the Division of Films of the Committee on Public Information, is due to arrive from Europe Feb. 6. He sailed from Bordeaux, Jan. 27, on the Espagne.

Mr. Hart left Nov. 19 to visit several important centers of Europe in connection with the business of Government pictures.

SWAMP POST OFFICE WITH PROTESTS AGAINST 5 PER CENT TAX ON FILMS

Exhibitors Seek to Prove to Revenue Conference that 40,000,000 Picture Fans Oppose Levy

A NATION of rabid enthusiastic movie fans are up in arms against the Conference Committee of Congress. As a result, a race has developed to determine whether these millions of enthusiasts will be able to present their indignant protests against the action of the committee in including in the war revenue bill a provision taxing motion pictures 5 per cent of their rental price, in the form of a tidal wave of petitions from every section of the country before the committee reports the bill to Congress.

It is estimated that more than 40,000,000 indignant moving picture fans have signed the petitions of protest.

This estimate is based on reports that have poured into the offices of the National Association all day long by telegraph and long-distance telephone from all over the country. A careful compilation of these reports shows that more than one million petitions have been signed and forwarded to the Conference Committee. As there is space for forty signatures on each sheet of the petitions, this would make more than 40,000,000 signatures.

Avalanche of Petitions

Given forty-eight hours more time, these petitions will descend on Washington in the form of an avalanche of mail matter. The report of the Conference Committee is scheduled to be filed this week, but, owing to the fight that has been raging ever since the committee was formed between Claude Kitchin, chairman of the House Committee of Ways and Means, and the other Democratic members of the committee, with the exception of W. T. Rainey of Illinois, who is one of Kitchin's strongest admirers, there is a strong possibility that the report on the bill may be delayed.

In that event it is safe to say from the manner in which this campaign has gained headway all over the country, since it was inaugurated a week ago by the National Association of the Motion Picture Industry, the Post Office at Washington will be absolutely swamped and buried.

Public of 15,000,000

The legitimate theaters of the country cater to a very small percentage of the amusement-loving public compared to the field of the motion picture. There are fourteen thousand motion picture theaters in the United States, with a total daily attendance of fifteen million people. Every one of these fifteen million is a real fan, and all are aroused over this five per cent film rental tax, as it means, should it become a law, that the price of admission to the motion picture theaters all over the country will have to be increased. Their indignant protests, in the form of petitions, are now streaming into Washington by every mail.

The demand for the petitions in the New England territory has been so great that another half million

had to be printed. This makes a total of a million petitions that have been printed in this territory alone.

In Massachusetts alone 500,000 petitions have been circulated and signed. In New York the petitions have been distributed to all the motion picture theaters, and a race is on to see what theater will be able to procure the greatest number of signatures.

All Cities Join Move

Under the leadership of William Brandt, one of the most prominent and active of the Brooklyn exhibitors, every motion picture theater in Brooklyn is striving to get the signed petition sheets in the mails. As soon as one sheet is filled out it is immediately placed in an envelope and sent to the Conference Committee at Washington.

In San Francisco, Oakland and Los Angeles, as well as in Coast cities outside the film producing belt, exhibitors and public are working feverishly to register their objection in a way that Congress can't overlook. The same is true in the Middle West, the North, South and East.

Pasadena Fights Against "Flu" Mask Ordinance

The residents of Pasadena, Cal., and particularly the theatergoers, are struggling under a drastic "flu" mask ordinance which vitally affects the business of amusement places.

J. M. Root, manager of the Strand Theater, is an active member of a

committee which is circulating petitions urging the repeal of the ordinance. Many signatures have been obtained, and it is believed the movement will be successful.

Ora Carew Forms Company

Ora Carew is the latest member of the film colony to form her own company, and is already busy on her first production under the direction of Walter Wright. "The Little Stranger" is the working title of her initial play. Miss Carew appeared in Keystone-Triangle; did a serial for Pathe, not yet released; then "Too Many Millions" with Wallace Reid, and "Go West Young Man" with Tom Moore.

New Griffith Film

The name of D. W. Griffith's new propaganda picture is "The Girl Who Stayed at Home." It has as its stars Clarine Seymour, Carol Dempster, Robert Harron and Richard Barthelmas.

MAYOR OF ELIZABETH OPPOSES SUNDAY CLOSING OF THEATERS

Tells Clergymen He Will Enforce Ancient Blue Laws if They Persist—Hartford Ministers Not Against Sabbath Shows

MOVEMENTS for and against the legalization of Sunday motion pictures and other amusements have reached a crucial stage in Elizabeth, N. J. Mayor Victor M. Myarlag has declared in plain terms that if the ministers continue their efforts to close the theaters on the Sabbath, he will enforce the ancient New Jersey "blue laws," which will

stop nearly all forms of Sunday activity in the city.

Mayor Myarlag said that Elizabeth was not going to slump down into the village class if he could help it.

Hartford Ministers Tolerant

The Sunday film question is equally vital in Hartford, Conn., although the local clergymen do not assume the intolerant attitude of those in Elizabeth.

Theatrical men of Connecticut will unquestionably attempt to have legislation enacted within the near future legalizing Sunday movies.

Preaching on the question recently, the Rev. Dr. Herbert J. White of Hartford said he was not in favor of stopping Sunday movies, as he knew them to be of value to humanity, and clean and wholesome generally. He did object, however, to "commercialization of the Sabbath," as he termed the system of charging fixed admission. He suggested a "free will offering" instead.

Indiana Bill Introduced

The Sunday movie bill of the motion picture men of Indiana has been introduced in the Indiana Senate. The bill was drawn by attorneys for the Indiana State Motion Picture Exhibitors' League and amends the present Sunday vocation Law to permit the operation of motion picture shows after 1:30 p. m. on Sundays.

Local Option for New York?

Local option is the basis of the latest measure for Sunday motion pictures in New York state.

Senator James A. Foley has introduced a bill in the Senate, vesting in the governing bodies of towns, cities or counties the power to decide for themselves whether or not exhibition of motion pictures will be permitted on Sunday after two o'clock in the afternoon.



Constance Talmadge, Select Star in "Who Cares?"



Peggy Shannon who is appearing in "The Echo of Youth" (Graphic)

Lucy Fox, the dainty little star who recently appeared to good advantage in a Fox picture

CANADIAN FILMS TO BE MADE BY NEW COMPANY IN CALGARY

Nell Shipman, Grace Cunard, Tom Santschi and
Edwin Stephens Will be Featured in Stories
by James Oliver Curwood

THESE is a possibility that the desire for Canadian made films with Canadian subjects, which has frequently been expressed during the past few months, may shortly be gratified. Ernest Shipman recently met with the Calgary Board of Trade when a proposition to locate a producing company in Calgary was discussed.

If Mr. Shipman can secure the concessions he wishes, he will immediately start operations with a company numbering among others, Nell, Shipman, Tom Santschi, Edwin Stephens, Albert Byron and Director David Hartford. Grace Cunard is another prominent player who is expected to be a member of the company. James Oliver Curwood is in-

terested in the venture and several of his stories will be filmed. "Wapi, the Walrus," which appeared in Good Housekeeping, being the first. As a setting for western pictures, the country around Calgary cannot be surpassed, and in the important consideration of sunshine, Alberta would be hard to beat.

A great many complaints of "too much America" in motion pictures exhibited in Winnipeg during the past year, were filed with the Manitoba board of censors, according to the annual report of that body.

More than 5,000 reels were censored by the board. A decrease in film importations, the report notes, was caused by the falling off in business during the war.

Riesefeld Books "Common Clay" for Rialto

"Common Clay," the A. H. Woods' screen production of the Harvard prize play, starring Fannie Ward, which is being widely booked by Pathe Exchange, Inc., has been selected by Hugo Riesefeld, managing director of the Rialto and Rivoli Theaters, as the attraction at the Rialto for the week of March 2.

Texas Guinan to Portray Female Bill Hart

Texas Guinan will appear shortly on the screen starring, in a series of two reel Western Dramas produced by the Frohman Amusement Company. Miss Guinan intends to portray a female Bill Hart. She has been seen before in Western dramas, notably "The Gun Woman." Jack Scherril will support Miss Guinan.

Three Select Features for February

Select Pictures Corporation announces three new productions for distribution during the month of February with Constance Talmadge, Alice Brady and Mitchell Lewis as the stars. These attractions are Constance Talmadge in "Romance and Arabella," Mitchell Lewis in "Children of Banishment" and Alice Brady in "The World To Live In."

Clara Joel, "Baby Vamp," Enters Films

Clara Joel will make her debut on the screen in the near future. The "baby vamp" of "Business Before Pleasure," the Broadway stage success of last season, has been specially engaged to support E. K. Lincoln in his starring vehicle bearing the brand name of "S-L. Pictures."

Elsie Ferguson Finishing "Eyes of the Soul"

Elsie Ferguson, who recently returned from Palm Beach and Miami where she was working on location in her new Artercraft picture, "Eyes of the Soul," adapted from George Weston's story, "The Salt of the Earth," is now making final scenes for the production in New York.

Herbert Brenon Returns to Europe

Herbert Brenon has returned to Europe, where he will make two pictures. Marie Doro will be his star, and in the company going overseas will be George Edwards Hall, scenario writer, and James McKay, editor and cutter. The first picture will be "Twelve Three," by Earl Carroll.

"DON'T CHANGE YOUR HUSBAND"

De Mille Picture a Purposeful
Film, Says Mantle

Cecil de Mille assumes—or so one may reasonably gather from the pictures he directs—that there are a great many persons with the motion picture habit who are as intelligent as the director who makes them and the author who writes them.

Therefore he dares to be consistent in the development of a reasonable theme and takes no more than a fair amount of liberties with a possible plot.

His "Don't Change Your Husband" (at the Rialto last week) is a good picture, not only because there is excellent technical judgment shown in its taking, in the selection of its cast and in the telling of its story, but also because it is both purposeful and fairly sane. Jeanne McPherson is the author.

A young wife who married, as most young wives do, expecting that thereafter all that she would have to do would be to pose as the sun about which her own particular world would revolve, discovers her husband to be a gent of no particular refinement.

According to the standards of fiction and the drama, therefore, she turns to a putty-faced youth who loves ardently and often and twinkles in the fox-trot. Being an honorable wife, she goes regularly about securing a Reno divorce and in turn marries her dancing dandy.

Then, following a titled lapse of time, she discovers that she has flown from those ills she might have corrected to others she had no idea existed. The new husband is a lot worse than the old.

The first husband, meantime, catching a glimpse of himself as he was and as he should be, has gone in for physical training and an odorless diet, with the result that the tomcat is eventually ousted, the disillusioned wife sent to Reno to spend another six months, and the two first loves reunited.

Whether the purpose of "Don't Change Your Husband" be to warn discouraged brides to look before they leap, and remember that a husband who chews his cigars but pays the bills is better than one who

IS THAT SO!

George Randolph Chester has moved his typewriter over to the Vitagraph's scenario department, where he will rule as the editor-in-chief.

Ruth Stonchouse has left for San Antonio, Tex., where she will start work on a serial for the Photodrama Company.

Helen Chadwick, New Art Film star, has denied the report of her engagement to Lieut. William Wellman, author and American "ace." She says 18 is too young.

Alice Joyce is to be starred in a new Vitagraph feature, "The Girl Without a Heart." W. H. Carleton is playing opposite.

James Morrison is again with Vitagraph, having returned from the officers' training camp at Camp Gordon, Ga. He will be seen in "Miss Dulcie from Dixie," soon to be released.

Gladys Leslie has returned from Charleston, S. C., where she has been working on exteriors for Vitagraph's "Miss Dulcie from Dixie."

Betty Blythe of the Vitagraph forces has been working at Port Henry in a new picture entitled "Beauty Proof."

Helen Eddy is working in support of Monroe Salisbury in his latest Universal production. The company at present is in Arizona.

Winfield Sheehan, general manager of the Fox Film Corporation, left Los Angeles Jan. 29 for the East. He will make several stops before he gets to New York.

smokes cigarettes and gives champagne suppers to Toodles Thomas; or to suggest that the only way a wife can reform a husband is to leave him, is not important. Either way it will serve as a practical hint to those who need it and entertain them in the telling. It is good picture drama because it has a beginning, a mid-section and a conclusion, and the well-written titles serve the purpose titles should serve—of developing character, and clarifying those portions of the story the pictures cannot make plain.

Elliott Dexter gives a good performance as the thoughtless husband, neatly marking the contrast between the boor and the paragon. Gloria Swanson was equal to following the pace he set as the wife reformed by experience.—BURNS MANTLE.

(Screen continued on page 258)

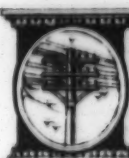


Sylvia Breamer mildly suggesting to Lawrence Grosmith not to get angry at the Blue Devil, in "Common Cause" (Vitagraph)

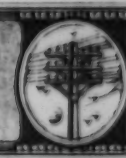
Another mild suggestion is that given by Alice Luke to the almost human dog, which appears in Paramount-Sennett Comedies, to vacate with his bundle and take the air



American cavalry moving up to the front along a picturesque French canal. Scene from "Under Four Flags" (U. S. Government, Committee on Public Information)



THE PICTURES' FIRST SHOWING REPORTED From Every Part of the Country **BY WIRE** Just Before Going to Press



"Breed of Men"

(Artercraft—William S. Hart)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comment: "Another Hart top-liner."

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comment: "Typical Hart picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Excellent
Dramatic Interest.....Good
Atmospheric Value.....Good
Setting.....Excellent
Acting.....Good
Technical Handling.....Excellent
Coherence.....Good
Costuming.....Good
Photography.....Good
Quality.....Excellent

SYNOPSIS OF STORY

"Careless" Carmody likes the free life. He plays cards—and loses frequently. But finally he becomes sheriff. Then he falls in love. The girl is in the hands of land swindlers who plan to rob her of her farm, but "Careless" Carmody saves her from such a fate and brings the men to their due fate. His reward is the love of the pretty girl.

"Sandy Burke of the U-Bar-U"

(Goldwyn—Louis Bannison)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comment: "A vivid western picture not overdrawn."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good
Dramatic Interest.....Fair
Atmospheric Value.....Good
Setting.....Good
Acting.....Fairly Good
Technical Handling.....Fair
Coherence.....Simple
Costuming.....Fair
Photography.....Good
Quality.....Good Western

SYNOPSIS OF STORY

Little Dolly's mother has passed away, so she is sent West to live with her father. He, however, is a drunkard, and in a bar-room fight is killed. The villain escapes, taking Dolly with him. But Sandy Burke, a cowboy, gives chase and rescues her. Then Sandy proceeds to work to support the little girl. He goes to the U-Bar-U ranch and succeeds in his work and also in winning the owner's daughter for his wife. So all are finally happily taken care of by Sandy, of the "U-Bar-U."

"Hard Boiled"

(Paramount—Dorothy Dalton)

WIRE REPORTS—CENTRAL

Box Office Value.....Great
Exhibitor Comment: "A good picture for amusement."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Excellent
Dramatic Interest.....Good
Atmospheric Value.....Good
Setting.....Good
Acting.....Good

The Values—Great, Good, Fair and Poor —Are an Exact Average, the Same Terms Being Used in All Wires to Us

Technical Handling.....Excellent
Coherence.....Good
Costuming.....Good
Photography.....Excellent
Quality.....Excellent

SYNOPSIS OF STORY

Corinne Melrose, a big-hearted actress, is stranded in a small town. There she is befriended by Aunt Tiny Colvin, a quaint old maiden lady. Corinne finds that she is able to reciprocate Aunt Tiny's kindness by releasing her from the clutches of a miserly old deacon who holds a mortgage on her house. Then Corinne decides to marry her faithful lover, and the two settle down to live with Aunt Tiny.

"In for Thirty Days"

(Metro—May Allison)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Allison in a lively comedy."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Amusing
Dramatic Interest.....Fair
Atmospheric Value.....Good
Setting.....Good
Acting.....Good
Technical Handling.....Good
Coherence.....Fair
Costuming.....Good
Photography.....Good
Quality.....Good

SYNOPSIS OF STORY

Helen Corning finds herself guilty of a misdemeanor in the eyes of the law and is sentenced to thirty days in the town's jail. Now the law in that particular town reads that prisoners may be hired out for twenty cents a day. So a certain young author finds it gratifying to hire the rich and willful Helen to do his menial housework. But before long they find they love each other and Helen desires to continue working for him—so they elope and live happily ever after.

"Woman! Woman!"

(Fox—Evelyn Nesbit)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comment: "Nesbit wins new popularity in this."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Fair
Dramatic Interest.....Fair
Atmospheric Value.....Good
Setting.....Good
Acting.....Good
Technical Handling.....Good
Coherence.....Good
Costuming.....Good
Photography.....Good
Quality.....Sordid Story

SYNOPSIS OF STORY

Alice Lindsay goes from a small town to the Bohemian New York

center, Greenwich Village. There Stevens offers to make her his free love partner, but she refuses him and marries Rathbone. Roy Mackay, a wealthy man, next tempts her with money and jewels, but she refuses these too. However, when her husband is taken ill and she is badly in need of money, she goes to Mackay. Rathbone learns of the affair and divorces her. Later, when he realizes the full sacrifice she made, he asks her to remarry him, but Alice refuses and finally finds happiness as Mackay's wife. For he had learned to appreciate her true worth.

"Adele"

(United Picture Theaters—Kitty Gordon)

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comment: "Splendid and timely picture."

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comment: "Fine picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Excellent
Dramatic Interest.....Sustained
Atmospheric Value.....Convincing
Setting.....Good
Acting.....Good
Technical Handling.....Well Done
Coherence.....Clear
Photography.....Good
Historical Interest.....Fair
Quality.....Above the Average

SYNOPSIS OF STORY

Adele and her father leave for France for war work. The father being a famous surgeon, Adele assists him as a nurse. They are stationed in a chateau which the Germans capture. Adele is forced to give the location of certain British guns in order to save her sweetheart's life. But the British manage to retake the chateau, thus freeing Adele (who had really given false information to the Germans) her fiancé, and her father.

"The Rough Neck"

(World—Montagu Love)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "Montagu Love always draws."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good
Dramatic Interest.....Fair
Atmospheric Value.....Good
Setting.....Good
Acting.....Good
Technical Handling.....Good
Coherence.....Fair
Costuming.....Good
Photography.....Good
Quality.....Good

SYNOPSIS OF STORY

The Rough Neck, John Masters, comes from a mining camp to a large town to become its political boss, as was his father before him. But, though his methods are crude, he, unlike his father, is honest and he sets out to clean up the political machine. He nearly loses his fortune, but in the end he succeeds and also wins the love of his wife.

"Two Gun Betty"

(Hodkinson—Bessie Barriscale)

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comment: "Agreeable romantic play."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Slight
Dramatic Interest.....Slight
Atmospheric Value.....Fair
Setting.....Good
Acting.....Fair
Technical Handling.....Fair
Coherence.....Disjointed
Costuming.....Adequate
Photography.....Fair
Quality.....Mediocre

SYNOPSIS OF STORY

Betty Craig makes a wager that she can pass as a man on the ranch of her chum's brother, Jack Kennedy, whom she has never met. So she assumes the name of Bob and hires herself to the Kennedy ranch. The owner and the ranch hands immediately see through her disguise but resolve to play the game through. As a consequence they put her through all the tricks that every tenderfoot is obliged to go through. In the end she captures a notorious cattle rustler, wins the admiration of the cowboys, and the love of the ranch owner.

"The Sea Flower"

(Universal—Juanita Hansen)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "Pleasing romance."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good
Dramatic Interest.....Good
Atmospheric Value.....Excellent
Setting.....Excellent
Acting.....Good
Technical Handling.....Good
Coherence.....Fair
Costuming.....Good
Photography.....Good
Quality.....Good

SYNOPSIS OF STORY

Lurline, a white girl on a tropical island, is unhappy because of her drunken father and waits the coming of her Prince charming. She discovers him in the person of Darnley, an American Secret Service agent. He is on the trail of German plotters and is hurt by them, when Lurline saves his life. A romance develops, and when her father sells her to a brute, it is Darnley who comes to her rescue. After many exciting adventures they learn of Lurline's true parentage and they are then happily united.

"Faith"

(Metro—Bert Lytell)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "Lytell in a typical Lytell comedy."

SYNOPSIS OF STORY

George Farrelly is watchman in a bank. He never rose in life. To him comes Charity Garvice, his boyhood sweetheart, who tells him that an old friend of his mother's feels that he is trouble and wants to help him. He pretends to invent the story of a necklace he found and borrowed money upon. She advises him to take it back. Then George tells Charity that the story was not invention, but an actual fact. It very nearly gets him into jail, but instead it wins him a real job and a wife worth while.

"Little Orphant Annie"

(Pioneer—Colleen Moore)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "Seemed to please everyone."

SYNOPSIS OF STORY

Annie is sent to the orphan asylum when her mother dies, and she endears herself to the other children by her vivid fairy stories. When she becomes old enough to work she is taken from the asylum by her uncle and forced to live the life of a drudge. Dave, a neighboring farmer, falls in love with her, and arranges with the Goodes to care for Annie, intending to marry her. Then comes the call to war, and Dave enlists, giving his life to his country, and Annie joins him in "The Land of Good People" she has so often told about.

story is very different from that planned by Don Pedro.

"Restless Souls"

(Triangle—Alma Rubens)

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comment: "Same old stuff."

SYNOPSIS OF STORY

Marion Gregory, the young wife of a struggling inventor, longs for the joys of the idle rich, and, unknown to her husband, she joins the fast life of a rich chum. She becomes involved in a scandal, but escapes unharmed. Finally her husband sells his invention and is able to supply her with wealth, as well as his devotion and she is supremely happy.

"Heart of Gold"

(World—Louise Huff, Johnny Hines)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comment: "Interesting story and a favorite star."

SYNOPSIS OF STORY

The heroine is a country girl who comes to New York to win success as an artist. But instead she is forced to work as a seamstress in a fashionable establishment. One day, however, she invents a war costume which wins tremendous success. But the head of the firm claims the glory, and it is not until a certain young man sets about clearing up the error that the girl comes into her own as a designer. Then she decides to "keep house" for the young man for life, instead of designing clothes.

"The Amazing Impostor"

(American—Mary Miles Minter)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "Minter pleasing." "Story interesting and clearly told." "Patrons liked it."

SYNOPSIS OF STORY

Joan is the daughter of a chewing gum magnate. Her society friends constantly remind her of her father's unfortunate selection of a money-making project and Joan is made unhappy. So she decides to change places with a Countess who needs money. But when Joan finds that, as a Countess, her checks are no good, and detectives are following her, she changes her mind and returns to her home once more as Joan. But she also returns with a husband, for she marries the young detective.

"Molly of the Follies"

(American—Margarita Fisher)

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comment: "Nice show all the way through."

SYNOPSIS OF STORY

Molly is in the show business at Coney Island. She is loved by Joe, another member of the side show, but Molly's mother decides she wants Joe herself, so Molly, in despair, elopes with a wealthy man. But the wealthy man turns out to be merely a chauffeur for a wealthy family. Joe learns of this and rescues Molly, whom he marries. Molly's mother finally becomes reconciled, so all ends well.

"The Nature Girl"

(Universal—Violet Mersereau)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "A pretty picture."

SYNOPSIS OF STORY

Winthrop is the daughter of an American who married a Spanish girl and who became crazed by grief shortly after Dolores was born. She is reared on an isolated island near the equator and had never seen a white man. Her father has located a diamond mine, and in an effort to discover the secret Don Pedro comes to the island and kills Dolores' aunt and seeks to abduct the girl herself, but she is aided by Spencer Crosby, a naturalist, and the ending of the

"Mandarin's Gold"

(World—Kitty Gordon)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "Star always draws well." "Interesting picture well acted." "Picture did well at my house."

SYNOPSIS OF STORY

Betty Cardon has lost a considerable sum of money at bridge and is considering the offer of a wicked old Mandarin to sell Tsai Mun, her ward, to him for a large sum of money. But a dream, in which she and the Chinese girl undergo much suffering, shows her the folly of such an act, so instead she confesses to her husband and receives the money from him. And Tsai Mun is free to marry the Chinese of her choice.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

- All of a Sudden Norma, Mut. (East) Fair—"Barriscale not popular."
 Bonds of Honor, Ex. Mut. (East) Great—"Intensely dramatic."
 Dist. Corp.
 Call of the Soul, Fox (East) Good—"Strong drama." "Well played." (South) Good—"Star does excellent work."
 Cheating Cheaters, Select (East) Great—"More exciting than stage version."
 Common Cause, Vita. (East) Great—"Excellent war picture." "Interesting story well acted." (Cent) Good—"Splendid combination of thrills and laughs."
 Crown Jewels, Tri. (East) Good—"Moderately good crook story."
 Danger Zone, Fox (East) Fair—"A disagreeable plot." (South) Good—"Good picture."
 Day Dreams, Gold. (East) Great—"Kennedy in one of her prettiest characterizations." (Cent) Fair—"Good picture for family theater, but too mild for downtown theater." (West) Good—"Popular star." (South) Good—"Star charming as ever."
 Divorcee, The, Metro (East) Good—"Barrymore attracts special audience of her own." "Interesting story, well told." (Cent) Great—"Barrymore very fine in this."
 Don't Change Your Husband, Param. (East) Great—"One of De Mille's productions, which means excellence in every detail." (Cent) Great—"A splendid attraction." (South) Great—"De Mille pictures draw well."
 Drifters, The, Hampton (East) Great—"Intense romance that wins favor." (Cent) Great—"No better play ever booked by me."
 Enchanted Barn, Vita. (East) Good—"Star always popular." "Weak story."
 Girl With No Regrets, Fox (East) Fair—"Poor story." "No human interest." (West) Good—"Hyland growing in popularity." (South) Great—"Fox pictures have established reputations here."
 Great Romance, Metro (East) Good—"Lockwood in one of his best."
 Here Comes the Bride, Param. (East) Great—"Comedy-drama that pleases." (Cent) Good—"A good comedy." (South) Good—"Good picture."
 Highest Trump, Vita. (South) Fair—"Mildly interesting romance of war."
 His Parisian Wife, Art. (East) Good—"Ferguson a good drawing card." "Very interesting drama." (Cent) Good—"Excitement enough for anyone." (West) Great—"Ferguson a prime favorite." (South) Good—"Good story." "Ferguson's part trivial."
 Hoarded Assets, Vita. (East) Great—"Fascinating drama."
 Law That Divides, Hodgkinson (East) Good—"An interesting divorce story."
 Life's a Funny Proposition, Ex. Mut. Dist. Corp. (East) Good—"A light, but pleasing picture."
 Light, The, Fox (East) Great—"Bara in one of her characteristic roles." (Cent) Great—"Bara at her best." (West) Good—"Bara a good drawing card."
 Mickey, W. H. Productions (East) Great—"Normand draws exceptionally well." "Star a big favorite in comedy pictures."
 Oh Johnny, Gold. (East) Great—"Fine mixture of drama and comedy." "Fine work by star and support." (West) Good—"Bennison shows promise as star."
 Regeneration, The, Fox (East) Good—"A sensational story."
 Romance of Happy Valley, Art. (East) Great—"Another Griffith production of rare merit." (Cent) Great—"Much enjoyed by everyone." (South) Good—"Human interest story." "Excellent cast."
 Roped, Univ. (South) Fair—"The usual Western drama."
 Sea Wolf, World (South) Poor—"Huff has lost caste."
 Shadows, Gold. (East) Great—"Another hit by Farrar." (Cent) Good—"Farrar draws well." (South) Good—"Star's portrayal very appealing."
 Spreading Evil, Keane (East) Poor—"Story is revolting." "Acting good."
 When a Man Rides Alone, Amer. (East) Fair—"Usual Western stuff." (Cent) Good—"Attractive picture."



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Charles Stuart Blackton, motion picture star in his own right and also famous as the small son of J. Stuart Blackton, the producer, is the proud owner of a German helmet which once graced the head of an officer of the former Crown Prince's own regiment, the 57th Prussian Guard.

This distinguished and valuable souvenir was picked up near Verdun in September of 1918 by Nicholas Musaraca, who served as the Blackton chauffeur for ten years before he enlisted to serve Uncle Sam with the 59th Coast Artillery in France.

**Francis Ford Company to
 Sail for Japan**

It has been definitely decided that the Francis Ford Company will sail for Japan from San Francisco on March 15. Accompanying Mr. Ford on his trip will be Mae Gaston, Elsie Van Name, Phil Ford, Pete Gerald, Jerry Ash, Johnny Thwaites and Harry Ellis Dean, business manager. Mr. Ford is to make a serial in the Orient.

**Houdini Gives Diving Suit to
 Government**

Houdini, the handcuff king, starred in the B. A. Rolfe serial, "The Master Mystery," has turned over to the United States Government a diving suit he has invented. The suit is the latest improvement in apparatus used by under water workers and is so constructed that the diver can survive under water even after his air lines have been cut.

**Title of Lillian Walker Pic-
 ture Changed**

The title of Lillian Walker's second picture on the Hodkinson program has been changed from "Fixing It" to "The Love Hunger." The story is adapted from J. Breckenridge Ellis' well known novel, "Fran." William P. S. Earle directed the picture, which will be released Feb. 24.

Corbett Strenuous at Fifty

Though admitting he is fifty years old, James Corbett is kidding around these days in a Universal serial. Some strenuous stunts are mapped out for him, including leaping from a motorcycle into a moving train, followed by a scrap with tramps in a box-car, and being thrown backwards over a bridge into the water. And he says he likes it.

**Drews Make Two Pictures
 in Chicago**

A protracted engagement in Chicago, where "Keep Her Smiling" is playing, has compelled Mr. and Mrs. Sidney Drew to engage the Essanay Studios, and the fourth and fifth release, under the Paramount program, will be made in that city.

**Pauline Frederick in "Woman
 on the Index"**

Goldwyn's first Pauline Frederick production is scheduled for release on Feb. 16. It is announced as "The Woman on the Index," by Lillian Trimble Bradley and George Broadhurst.

AUTHORS

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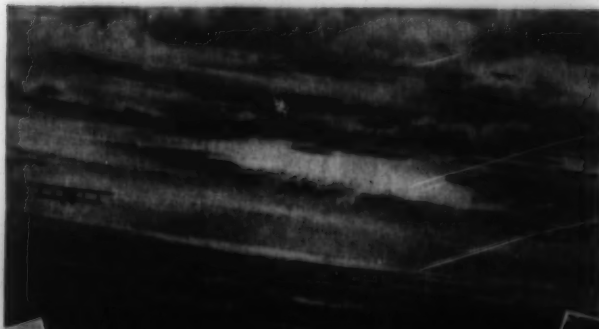
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2 Wings of Victory

A first-hand story of America's planes and aviators in the war.

Released January 6, 1919

3 Horses of War

How horses helped make victory possible. A bit of war history now told for the first time.

Released January 20, 1919

4 Making the Nation Fit

Putting the Army and Navy in first-class fighting trim—a film with a peace-time application.

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